

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2249.

LONDON, SATURDAY, DECEMBER 3, 1870.

INDIAN CIVIL ENGINEERING COLLEGE, COOPER'S HILL, SURREY.

By order of the Secretary of State for India in Council.

India Office, 30th November, 1870.

NOTICE is HEREBY GIVEN, that a COMPETITIVE EXAMINATION will be held in JUNE NEXT, for the selection of FIVE Candidates to be admitted.

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LONDON, SATURDAY, DECEMBER 3, 1870.

LITERATURE

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It must be sixteen or seventeen years since the first advertisement appeared in the *Quarterly Review*, announcing a new edition of the works of Pope, under the joint editorship of the Right Hon. John Wilson Croker and Mr. Peter Cunningham. In literary circles, and among all readers capable of enjoying the exquisite workmanship, the splendid wit, and the graceful fancy of our greatest poetical satirist, this announcement was received with no common interest. Pope, it is true, had never been neglected by editors and commentators. From the time when Warburton edited his friend's poetry, not so much that he might do honour to the poet as that he might exhibit his own cleverness, until the day when Roscoe displayed his editorial incapacity by producing a bulky and blundering edition of his works, the attempts made to elucidate the text of Pope were numerous and unsatisfactory. No English poet except Shakspeare has received so much attention from men of letters, as well as from such writers as are condemned to everlasting notoriety in the 'Dunciad.' Some of the commentators have covered the poet's pages with learned dust; some of them, catching the pugilistic spirit of their master, fought wordy battles, in which success was scarcely more honourable than defeat; and the best of them, however able and discriminative, could but vaguely guess at what the larger knowledge of the present day enables us to pronounce with certainty. More recently, Mr. Carruthers and Mr. Ward have produced the results of intelligent and conscientious labour, but neither of them has exhausted, or attempted to exhaust, a subject which could not be treated thoroughly within the limited space at their disposal as the editors of cheap and popular editions. What they have done is done well, but it is only a part of what remains to be accomplished, and is left to Mr. Elwin to fulfil.

Our acquaintance with the personal history of Pope has increased rapidly within living memory; and our aids to an intelligent understanding of his poetry have grown in a like proportion. When Mr. Croker commenced his labours upon the poet, he was able to make use of many new materials; but during the long period that has elapsed since he undertook the work, so much information has been accumulated, that a modern editor of Pope starts with advantages undreamt of by his predecessors. The necessity that existed for a new library edition of the works was keenly felt twenty years ago; but by every one interested in the literature of the Queen Anne men, it is more keenly felt now; and the reason for this may perhaps be alluded to without presumption in the pages of the *Athenæum*. A critic now no more undertook in these columns to grapple with several of the difficulties which for more than a century and

a half have perplexed all Pope students. After much conscientious research, after minute investigations, the value and labour of which can only be appreciated by those who have attempted to follow in his track, our critic was able to throw a flood of light upon much that had been hitherto obscure. He solved some difficulties altogether; he suggested a reasonable explanation of others; and he proved beyond all question the falsehood of many of the theories advanced by previous critics. "There is probably no English author," said the late Prof. Conington, "whose life can be compared with Pope's as a succession of petty secrets and third-rate problems." But small though any one of these secrets or problems may be, their cumulative importance is considerable, both as respects the personal character of the poet and the character of the age. The labour therefore of our critic in this field of investigation, painful and wearisome though it must have often proved, was not labour in vain, and the worth of it was frankly acknowledged by Mr. Carruthers, and is now even more strongly acknowledged by Mr. Elwin. The *Athenæum*, according to the former, "has proved a perfect mine of unprinted materials for illustrating the biography of Pope"; and how generously Mr. Elwin acknowledges his indebtedness to the same source of information may be seen from the following passage, which will be found in the Introduction to the present edition:—

"The services rendered by Mr. Dilke require to be noticed here. Until he published his articles in the *Athenæum* little had been added to our knowledge of Pope since Johnson produced his masterly *Life*. The truths which Mr. Dilke established and the errors he dissipated were not more important than the change he gave to the former superficial investigations. His rigid scrutiny became the standard for every subsequent inquirer. He loved his studies for their own sake, and never did a man of letters work less for personal ends. He at once placed at my disposal the Caryll correspondence, which he had carefully annotated, and the explanation of all its obscure allusions are due to him. He supplied me with a multitude of letters which were widely scattered through books and periodicals, and collated others with the originals in the British Museum and Bodleian Library. Large masses of the letters are undated, or dated falsely, and he was at the labour of fixing dates which sometimes appeared to defy conjecture. He lent me his rare editions, was unweary in answering questions, in solving difficulties, in revising proofs, and in communicating without reserve his stores of information. He was then suffering from a long and painful illness, and he died when only the first volume of correspondence was printed, or I should have had his generous and invaluable aid to the end."

Mr. Elwin, it is well known, has been engaged for many years in this great literary undertaking. He has ventured, assuredly not unprepared, upon a task of extreme labour. There is not, we think, a poet in the language whose works are so difficult to edit as the works of Pope. They demand such a profound knowledge of the times and of the man, they contain so many enigmas, they exact so much critical sagacity, they so often lead one off the main thoroughfares into by-paths and intricate labyrinths, out of which it is hard to find the way, that the editor who can do justice to them must be blessed with consummate patience, and endowed with no ordinary qualifications. It would be premature perhaps to judge decisively of Mr. Elwin's editorial capacity from a single volume of an extensive publication; but

since in this preliminary volume the mystery of the correspondence, which is by far the most difficult of all the Pope mysteries, is elaborately discussed, and, to our thinking, satisfactorily explained, we are justified in anticipating that the work as it progresses will fulfil the promise of its opening pages. It may be questioned, indeed, whether Mr. Elwin has done well to give his driest matter first. It was imperative that the controversy about the letters should be fully discussed and, as far as possible, settled; and there is nothing in the editor's careful handling of the subject that can be deemed superfluous. But the discussion is infinitely painful; and for all (save Pope enthusiasts) it is, as Mr. Elwin himself observes, necessarily wearisome. It exhibits the poet in the meanest and most contemptible light; it shows, what was never so clearly seen before, that in his miserable anxiety to enhance his literary fame he was willing, not only to play the dirtiest tricks upon the public, but was also ready to deceive and to libel his most intimate friends; it proves, in the stern but just language of the editor, that "audacity was the chief characteristic of his contrivances, and equivocation and lying his weapons of defence." To show all this was, no doubt, essential; but why open the campaign with it? especially as the discussion is not followed by the Correspondence, but by the Poetry; so that, in fact, several volumes of the works might have been issued before publishing this melancholy record of the poet's turpitude. With many of the facts here recorded, readers of the *Athenæum* may be already familiar; for the way in which Pope manufactured his published letters was exposed as long ago as 1854, in a careful examination of the unpublished Caryll correspondence, which was the property of the late Mr. Dilke, and is about to be presented to the nation.

In following Mr. Elwin's argument, therefore, it is necessary that we should re-traverse much of the old ground. The letters of Pope, though extremely valuable in other respects, have scarcely any interest as letters, and it is easy to understand Cowper's aversion to them as expressed to his friend Unwin. "Pope," he said, "seems to have thought that unless a sentence was well turned, and every period pointed with some conceit, it was not worth the carriage. Accordingly, he is to me, except in very few instances, the most disagreeable maker of epistles that I ever met with." Cowper, who knew nothing of Pope's fabrications, and of the workmanship expended on his correspondence, nevertheless hit the mark exactly. Pope was not, like his critic, a letter-writer, he was simply a "maker of epistles," and it must be added that the manufacturer, in the effort to conceal his manœuvres, blundered clumsily over his work. "He laboured them," says Horace Walpole, "as much as the *Essay on Man*; and as they were written to everybody, they do not look as if they had been written to anybody." This is not all, for to attain his end he shrank from no equivocations; and the result is, that instead of raising his reputation he has done more to lower it than all his enemies put together. "Nearly every act of Pope's life," it has been said, "was coloured by equivocation, nearly every assertion by mental reservation"; and in nothing is this more obvious than in his artifices with regard to the published correspondence. No

man of genius, it may be safely affirmed, ever acted a more despicable part, or had his shamelessness more thoroughly exposed. We shall not fatigue our readers by dwelling at any length upon the whole course of treachery practised by Pope: it will suffice if we glance cursorily at one or two of Mr. Elwin's counts against him which appear of special importance.

The series of letters described as the Cromwell letters were published without the connivance of Pope, although Cromwell's mistress, Elizabeth Thomas, who sold them to Currill, was no doubt right in saying that he would not be displeased with what had been done without his knowledge. Upon Pope, however, must fall the entire odium of publishing the Wycherley correspondence, in which all credit is done to the poet, and all discredit to the dramatist, and in which, in order to lessen the reputation of a dead friend, he made a tool of a living one.

Pope obtained the permission of his friend Lord Oxford to lodge the letters in his hands for the purpose of announcing upon publishing them that the originals were in his Lordship's library. Having gained this point, he went a considerable step further without asking permission, and made the publishers say that Lord Oxford had "permitted them a copy of some of the papers from the library, where the originals remain as testimonies of the truth." "In other words," says Mr. Elwin, "his Lordship was asserted to have permitted the bookseller to print the papers in his library, when they were not even sent to his house till after they were printed; and this fiction was fathered upon him without so much as his leave being asked, or his having been suffered to read a single line of the work he was stated to have authorized." After saddling Lord Oxford with this falsehood, Pope wrote to Swift that the booksellers had "got and printed" some of the letters, "not without the concurrence of a noble friend of mine and yours." "I do not much approve of it," he adds, "though there is nothing in it for me to be ashamed of, because I will not be ashamed of anything I do not do myself, or of anything that is not immoral, but merely dull." Upon which Mr. Elwin observes, not too severely for the occasion,—

"The booksellers had printed the letters with the concurrence of a noble friend, and the noble friend had never heard a word on the subject till the printing was completed. Pope did not much approve of it, and he had protested to Lord Oxford that in no other way could justice be rendered to the memory of a man to whom he had the first obligations of friendship. He would not be ashamed of what he did not do himself, and he alone had edited the work and sent it to the press."

This deception is laid bare by the Oxford correspondence, which has hitherto remained in manuscript, but will be printed in this edition.

Everybody who has read any of the biographies of Pope will remember the plot against Currill: how the bookseller was communicated with by a mysterious personage known as "P. T.", who offered him for publication a large printed collection of the poet's letters,—how a man in a clerical gown and lawyer's bands went to Currill's house at night, and showed him most of the sheets of the volume and some original letters,—how a large number of copies were taken by the bookseller, and

on the report that they contained letters from noblemen, were seized by an order from the House of Lords next day,—how by a knowing fraud of P. T., who tried in vain to make the bookseller prevaricate and give false evidence, the Committee of the Lords were compelled to drop the matter,—how a narrative was published which professed to reveal the whole story, but which revealed nothing about the purloiner of the correspondence,—and how Pope finally published the letters on his own account, on the plea that he was forced to do so. Pope's story at the time was received, as Dr. Johnson tells us, with different degrees of credit, and the Doctor himself, although writing partly in the dark, had no doubt that Pope contrived the plot to serve his own purpose. That this was the case is now evident beyond all controversy; yet, despite the suspicions of his contemporaries, the foul act was never proved against Pope in his lifetime.

The poet professed that the letters flowed warm from his heart, without the least thought that ever the world should be witness to them. Pope allowed that he could prevaricate "pretty genteelly," but in this case, as in so many other cases where his correspondence was concerned, he told a direct falsehood. We now know that these letters were cooked and re-cooked; that he sometimes altered the opinions of his correspondents to suit his personal views; that in many cases the letters were not addressed to the persons whose names they bear,—the letters to Addison, for example, being a sheer forgery, and many of the Caryll letters being addressed on publication to more distinguished persons; that the dates were changed or omitted, to conceal the deception; that at the very time Pope was lamenting the publication of his letters he was "designing to send a fresh instalment of them to the press"; that "while the poet pretended that he could not own the P. T. collection, with its mutilated, interpolated and forged letters, he had secretly authorized a reprint, which was identical with the collection he denounced," and that "the Pope text and the P. T. text are identical in their origin, and neither of them are the text of the actual letters of the poet." When Pope requested Caryll to return his letters his friend did so, but, unknown to the writer, kept copies of them all. It is amusing, or would be, if the petty shifts of a great poet can afford amusement, to take up this old manuscript volume and trace the way in which some of the original correspondence was manipulated before publication. It contains more than 120 letters addressed by Pope to Caryll, but nevertheless he makes, as Mr. Elwin truly observes, a very poor figure in the published collection:—

"Though Pope did not wish to repeat in public his profuse professions in private, and appear as the familiar friend and constant correspondent of a Roman Catholic country gentleman, he as little desired to suppress the choicer portions of the effusions he had addressed to him. He conceived the idea of re-directing them, and compiled from them, in whole or in part, four fictitious letters to Blount, four to Addison, two to Congreve, and one each to Wycherley, Steele, Trumbull and Digby. A second letter to Digby, which appeared in the edition of 1735, was transferred to Arbuthnot in the quarto of 1737. Half-a-dozen letters at most were allotted to the initials of the Sussex squire, while fifteen were assigned to more imposing names, and a sixteenth was printed in a group of three to the Hon. ——."

Mr. Elwin adds that, rather than credit an

imposition so childish and yet so unwarrantable, it would be reasonable to adopt the theory that Pope sometimes sent the same letter to different persons. He shows, however, by an examination of several passages, that this theory will not bear scrutiny. We can find space only for a single example:—

"I know," Pope wrote to Caryll, August 22, 1717, "you will take part in rejoicing for the victory of Prince Eugene over the Turks, in the zeal you bear to the Christian interest, though your cousin of Oxford, with whom I dined yesterday, says there is no other difference in the Christians beating the Turks or the Turks beating the Christians than whether the Emperor shall first declare war against Spain or Spain declare it against the Emperor." In the published version the passage forms part of a letter to Edward Blount, dated September 8, 1717; and either we must admit that it was never written to him, or believe that Caryll and Blount had each an Oxford cousin; that the poet dined with the Oxford cousin of Caryll on August 21, and with the Oxford cousin of Blount on September 7; that both the cousins made at their respective dinners the same epigrammatic observation, in the very same words, and that the extraordinary coincidence struck Pope so little that he did not even remark upon it."

Pope was not content with endeavouring thus to deceive the public. Not only were the Wycherley letters, the letters of 1735, and the Swift letters all dishonestly published, but in each case the poet attempted to divert the blame or the responsibility from himself, and to fix it on his friends. We have seen in the case of the Wycherley correspondence with what impudence Pope fathered a lie upon Lord Oxford, and how he volunteered a "triple falsehood" to Swift; we have seen, too, a few of the artifices to which he had recourse to induce Currill to publish, and in order that he might also publish, the collection of 1735; but perhaps the basest of all Pope's base acts was his conduct to one of his oldest and best friends in the publication of the Swift correspondence. With regard to the previous letters, Pope had not shrunk from casting a slur on a number of his friends for their "idle ostentation or weak partiality" in keeping "such wretched papers as they ought to have burned" when he himself, as Mr. Elwin points out, "had preserved them in duplicate and designed them for publication." In the case of the Swift letters, his conduct was even more odious, for it was not until his great contemporary was sinking into his dotage that he carried out his design. The story is told with much particularity by the editor; but as the whole of it was unfolded some years ago in our columns, we must be content with a brief allusion to it now.

Years before, Swift, who cared little for literary fame, and had never in his life resorted to any artifice to promote it, had suspected Pope of a desire to make literary capital out of their correspondence, and the poet had excused himself according to his wonted fashion. After the publication by Currill, he begged Swift to return him his letters, lest they should fall into the bookseller's hands. The Dean replied, no doubt to Pope's infinite chagrin, that they were safe in his keeping, for he had given strict orders in his will that his executors should burn every letter left behind him. Afterwards he promised that Pope should eventually have them, but declined giving them up during his lifetime. Hereupon Pope changed his tactics, and begged that he might have the letters to print. The publication by Currill of two letters

(probably another *ruse* of Pope's) was made use of as an additional ground for urging his request. All, however, was in vain until Pope obtained the assistance of Lord Orrery, to whom Swift was at length induced to deliver up the letters. There was, however, an hiatus in the correspondence, and Pope took advantage of this and of a blunder made by Swift, whose memory at the time was not to be trusted, to hint, what he dared not directly assert, that the bulk of the collection remained with the Dean, and that Swift's own letters had been returned to him. We have now irresistible proof that the Dublin edition of the letters was taken from an impression sent from England, and sent by Pope. On this point we cannot do better than quote the statement made by Mr. Elwin:—

"The circumstance which most implicates Pope is his anxiety that it should not transpire that a printed volume had been sent to Swift at all. He informed his friend Allen that he had endeavoured to put a stop to the work, and that this had drawn forth replies from the 'Dean's people—the women and the bookseller.' With their statements before him, he kept back from Allen the main fact that the Dublin volume was taken entirely from a printed copy, and speaks instead as if it was taken from the originals. He adds that it is too manifest to admit of any doubt how many tricks have been played with the Dean's papers; and accused his 'people' of secreting them as long as they feared he would not permit them to be published. This dishonest substitution of 'originals' and 'papers' for the printed book is a convincing proof that Pope had some motive, incompatible with innocence, for his studious perverseness of the truth. The desire to obliterate the traces of his delinquency reappears in the preface to the quarto. He writes with implied censure of Swift for his sanction of the Dublin edition, and has the disingenuousness to conceal that he had merely allowed Faulkner to reproduce in Ireland a volume which had been printed in England—a volume over which the Dean had no control, and which being printed he knew would inevitably be published."

This was not all. The poet acted with still greater meanness, for he had the audacity to deplore the sad vanity of Swift in permitting the publication of his correspondence, and to declare that "no decay of body is half so miserable." One more quotation from Mr. Elwin's Introduction, although a rather long one, must be given here, for it sums up the mystery of the Pope letters:—

"A fatality attended the correspondence of Pope. Cull, in defiance of him, printed his letters to Cromwell. Lord Oxford, in spite of his disapproval, printed his letters to Wycherley. An unknown person, by unknown means, obtained the whole of the collection of 1735, printed it secretly at his own expense, and sold it for a song. To render the history uniform and complete, Swift, who would not permit Pope to print their letters, printed them himself, while Pope, changing sides with him, remonstrated, and threatened. That nothing might be wanting to the singularity of the case, the three last sets of letters stole into the world when they were under the vigilant guardianship of the poet, and the last two sets got abroad after the abiding paroxysm of terror, engendered by the indiscretion of a single dissolute friend, had induced him to wrest his correspondence of friends of every degree, for the purpose of securing it from the possibility of publication. Mrs. Whiteway remarked to Lord Orrery, that among the letters in the Dean's stitched-book were numbers from the greatest men in England for genius, learning and power,—from Bolingbroke, Oxford, Bathurst and Peterborough; from Addison, Congreve, Prior, Parnell and Gay. She said these were as easily pilfered, and would have been as interesting to the world as the letters of Pope and Swift; but nobody invaded the sanctity of the private

correspondence of the poet's contemporaries, even when the papers were open to half the gossips of Dublin. He stood alone in a misfortune which happened to him no less than four times, and which it is to be feared would have happened a fifth if he had lived long enough to accumulate the materials for a fresh volume. He relaxed his correspondence with Caryll in 1729, and with Swift in 1737, as a means to compel them to resign his former letters, and to both he used the same expression—that 'he did not write upon the terms of other *honest* men.' The fallacy of the parallel was in the epithet. If he had resembled other men in their honesty he might have shared in their immunity from the alleged treachery of friends like Oxford and Swift, and of enemies like Cull."

We have not left ourselves room, nor indeed is this the time, to speak of the letters themselves. A fitting opportunity will arise when the correspondence is published in Mr. Elwin's edition, but it may be observed that we are promised more new letters than were collected by Warburton, Warton, Bowles and Roscoe combined, that many of them are "of immeasurably greater importance in determining the character and conduct of Pope than any which have previously appeared," and that the source from which every letter is derived will be specified.

It speaks badly for the credit of English literature and of English manhood in the eighteenth century that the greatest poet of the day descended to tricks which would have disgraced the scribblers of Grub Street themselves; and it is significant that the discussions which have sprung out of his life should be all, or nearly all, contingent on his moral character. Was he right to quarrel with Addison? what was the cause of his quarrel with Lady Mary? why did he quarrel with Allen? did he take a bribe from the Duchess of Marlborough? what were his relations to Martha Blount? what was his conduct to the Duke of Chandos? did he act with such perfidy towards Bolingbroke as to justify his resentment? These and a number of similar inquiries, to say nothing of the principal *crux*, the correspondence, occupy the attention of all the biographers of Pope. Some of the mysteries will be cleared up by Mr. Elwin; and two of the most important of them—the connexion with Martha Blount, which Bowles regarded as licentious, and the story of the 1,000/- bribe for suppressing the character of Atossa, which Mr. Ward, the recent editor of the "Globe" Pope, considers as more than probable, and as having cast "the worst of stains upon his literary honour"—will be, we doubt not, satisfactorily explained; but, whether true or false, they all prove that Pope's moral character was not pure enough and strong enough to save him from the suspicion of being guilty of the despicable acts with which it has been charged.

It will be a relief to turn to a less gloomy side of the biography, as we may hope to do on some future occasion; and a relief, and delight as well, to read once again, in this beautiful edition, and by the aid of the light that Mr. Elwin is able to throw upon it, the noble poetry, which, despite its defects of matter and of manner, and despite the richer melody and the deeper tone which distinguish the greatest poets of this century, can never be read without intense admiration and an intellectual pleasure inferior only to that excited by the highest imaginative genius. It may be questioned, indeed, whether in certain moods

of mind we do not derive keener delight from the Moral Essays than from the 'Faerie Queene' or 'Paradise Lost'; and it can be safely said that there is a vitality about the poetry of Pope, which will keep it fresh through every poetical revolution and through every stage of progress in literary culture. We may add, in conclusion, that the poetry contained in this volume consists of the Pastorals, 'The Temple of Fame,' 'Windsor Forest,' and the earliest of the poet's adaptations and translations. The best notes of former editors are retained, and Mr. Elwin adds his own, which strike us as lucid and judicious. The publication of the maturer and more important works will call forth the editor's powers more fully, and will demand greater attention both from the reader and the critic.

Sketches from America. By John White. (Low & Co.)

CANADA and the Rocky Mountains are the two parts of the American Continent to which Mr. White's journey seems to have extended: at least he passes over the intermediate territory, for reasons which he does not assign, but which, no doubt, are excellent. The allusion made in the preface to "the increasing supply of books upon America," may fairly account for the absence of any further description of New York and Boston, although Mr. White has not shrunk from adding to the mass of writing about Niagara. There is no lack of freshness in his account of a pic-nic to the Rocky Mountains in the company of a number of Western editors and of Mr. G. F. Train; but most of the chapters on Canada have an air of compilation, while the historical and political portions are decidedly heavy. Want of order and connexion, frequent quotation from books and newspapers, make us think we are listening to a lecturer rather than to a tourist. It is true that Mr. White's own experiences are brought in now and then with some effect, and that he enlivens his disquisitions with occasional stories, but the general effect is tedious. We are only speaking here of the Canadian chapter. In the Rocky Mountains, Mr. White gives us a chronicle of his own adventures, and proves a pleasant companion. When we hear of an Oxford Don joining a party of Western editors under the guise of special correspondent of an Ulster journal, we may well look for some curious revelations. We have said that Mr. G. F. Train was one of Mr. White's companions, and as Mr. G. F. Train made fourteen speeches a day, mimicked an Indian chief in extempore gibberish, and outdid an Indian war-dance with his own wild fantastic contortions, there was no lack of amusement.

The pic-nic to the Rocky Mountains was organized for the purpose of showing the progress of the Union Pacific Railway to a body of newspaper writers, and none but newspaper writers were to join the party. It was for this reason that Mr. White had to invent his connexion with an Ulster journal, and that another of his companions passed off as the Special Correspondent of the *Times*. At more than one banquet, Mr. White had to return thanks for the English press, but this seems to have been his only responsibility. The journalists conducted themselves very much like ordinary sight-seers. They took flying

shots at antelopes from the windows of the Pullman cars; they "interviewed" Indian chiefs and Western bull-whackers; they made excursions in every direction where they need not fear scalping; they listened to stories about bears, murders, and Vigilance Committees. The various cities of Julesberg, Cheyenne, and Denver, composed chiefly of wooden huts and gambling saloons, and inhabited by gentlemen who had a way of inviting themselves to dinner, and of shooting at their proposed host if he did not ratify the invitation, were visited in turn. Mr. White heard that in Julesberg the Vigilance Committee had been a decided failure; many of the worst roughs managed to get on it, and it was soon observed to have an awkward tendency to hang only the honestest men. A noted character in Julesberg was pointed out to the strangers as having shot three men the night before, and being very likely to repeat his pastime the same evening. This redoubtable person went by the name of Missouri Bill, but the Western editors found that he had in him the germs of humanity. Missouri Bill and a friend were invited to the bar-room of the train, and were treated with liquors which had such an effect on the friend, that he proposed to stay to dinner. As this suggestion was not adopted, the Westerner got in a rage and fired twice at the editors, but Missouri Bill, who had kept sober, had the presence of mind to knock his friend down, and drag him out of the train by the heels. This was, no doubt, a real sensation; but it would probably make the Western editors think twice before again courting the society of bull-whackers.

At Denver, Mr. White heard a story of an encounter with a bear, which is worth quoting. The narrator held the rank of a judge, but the exploit in question gave him a much higher standing in the estimation of the Indians. Says the judge—

"I was out with another man, prospectin' for gold in the woods. Somehow, we got apart from each other. As I went along, I heard a quick step after me, and looked round, thinking it might be my mate coming up. It was a grizzly, running right at me, with his tongue out, and a kind of wicked look in his eye that I don't forget. I drew my six-shooter, and fired, by a sort of instinct, hardly knowing what I was about. We found out, afterwards, that I had hit him; but he didn't seem much to care at the time. On he came, quickly as ever, and I took to my heels through the woods. As I ran, I could hear the brute panting behind me, nearer and nearer. I thought I was fairly 'gone up'; but the love of life made me run on, and it might have taken him some time to catch me, only I tripped over a log and fell flat on my face. In a second the bear had me fast by the leg. It was well I was on my face; or he'd just have scratched me open with his paw; for that's the way they like to begin. I declare to you, as he shook me and gnawed me, I remember swearing at the brute, just as if he was a man and understood. The pistol was still in my hand, and I put another bullet into him. He went on chawing at my leg. So I put a third bullet into him. He just chawed on. Then I remember thinking—though the thinking didn't take long, you may be sure—where I should have my last shot, before I fairly caved in. I chose a spot behind the ear, and gave him a fourth barrel. The brute fell over, stone dead; and I was able to get up. Presently, up came my friend, calling out—'Was that you firing?'—'Yes,' I said, 'that was me firing.'—'What at?'—'Why, a grizzly has had me down, and I've shot him.' My friend, seeing my leg bleeding, wanted to carry me off at once to the

waggon; but I told him I wouldn't stir till I had that brute's skin; and—would you believe it?—we just sat down, took our knives out, and skinned the bear, before ever we moved from the spot."

One or two of Mr. White's own experiences are also picturesque and vivid, although they are not attended with such excitement or danger. His shooting the Ottawa slide on a timber-raft, and his walk across the prairie through a snow-storm, are told with much vigour. We see the raft, with the huge blocks of wood upon it, sweeping smoothly down the first shoot, tossing for a while in the rough water at the bottom, which comes surging and bubbling up through the deck of the raft, and then reeling and staggering down the second shoot, with a crash against the sides and a series of convulsive leaps, making every block and beam quiver. The description of this shoot and that of Canadian winter amusements give some life to a chapter which is otherwise languid. Mr. White mentions some strange facts about Canadian statesmen, one of whom is said to have been drunk during the whole time of the Fenian troubles. We have also an account of some of the debates in the Canadian Parliament, which were relieved by the members singing songs or talking a variety of languages. One member having spoken in French on one occasion, another rose and answered him in Gaelic. This led to a jumble of Latin and Greek, ending with a line from Homer, and reminding us of Sheridan's burlesque quotation when some man had treated our own House of Commons to a passage from Demosthenes. Another time, the Canadian Parliament whiled away the time which passed before prorogation with a musical entertainment. After one of the songs, a member stepped forward and made a manager's farewell speech to the public, announcing a return "in the month of January or February, with a change of programme, and probably a change in the company." All these incidents are singular enough; but Mr. White has taken most of them from the newspapers. We prefer him when he trusts to his own observation.

Culture and Religion. By J. C. Shairp. (Edinburgh, Edmonston & Douglas.)

THOSE who remember a former work of Principal Shairp's, 'Studies in Poetry and Philosophy,' will feel secure that all which comes from his pen will bear the marks of thought at once careful, liberal, and accurate. Nor will they be disappointed in the present work, which is the reproduction in print of a course of lectures delivered to the students of St. Andrews, in which the author discusses, as fully as the natural limits of this form of treatment will allow, the question at issue between those who hold that Culture is the sole cure for all our ills, moral and social, and those who regard Religion as their preventive. No reader of Mr. Shairp's essay in the volume above alluded to, entitled 'The Moral Dynamic,' will have any doubt to which side his opinion inclines. He is a staunch supporter of the philosophical school, which holds that a Moral Sense, a compulsion to believe in a Moral Governor of the world, is an essential and original element in our nature; and consequently, that as Religion must always be the power by which the moral sense is stimulated, so it must be the guiding principle of action in accordance with the moral law. He divides the opposite theory

(opposite, that is, for the purpose of these lectures) into two distinct branches—the Scientific, of which Prof. Huxley is taken as the exponent, and the Literary, which of course is identified with the name of Mr. Matthew Arnold. The former, as he explains it, is merely Positivism, with the corollary, "Therefore, learn all you can about the laws of nature"; and Mr. Shairp undoubtedly hits a weak point in this doctrine when he says, "The merely scientific view will not work for want of a lever. It postulates as one of its ingredients respect for others, yet it provides no means for securing the presence of that ingredient."

So, too, when the author goes on to warn his hearers against "demanding, in proof of things spiritual, a kind of evidence of which the subject does not admit," we are quite at one with him. The attempt to confirm religion, which concerns solely the emotional part of our nature, by evidence addressed to the rational part, cannot be attended with more success than would be the employment of the formulae of algebra in the criticism of fine art; and we rather wonder that Mr. Shairp, seeing this, as he does, should turn aside, though but for a moment, to attack Prof. Huxley with a weapon borrowed from Descartes, namely, the affirmation of our "consciousness that we are, each of us, unsensual percipients, or spirits, or egos." Cartesianism, if logically followed into its conclusions, surely lands us in Spinozism. Metaphysics can have no business with religion.

The literary, or Arnoldian, doctrine of Culture goes, on the contrary, for some distance hand in hand with Religion, nor do we think that the apparent divergence in the matter of asceticism, at which Mr. Shairp does little more than hint, need be considered as more than apparent. Religion, which teaches us that the Maker of the sensible world, after pronouncing it good, then made man in His own image, can scarcely with consistency countenance the doctrine that the pleasures of sense are to be uniformly shunned, and the human body neglected and despised, with the view of propitiating that Maker. Thus, Culture, so far as, in Mr. Shairp's words, it means "the endeavour to know and use aright the nature which God has given us, and the world in which He has placed us," comes into no sort of conflict with Religion. Where, then, does this, the Literary form of Culture, fail? The author tells us, and we think with justice, "Culture, such as Mr. Arnold pictures it, is at present confessedly the possession of a very small circle. Consider," he continues, "the average power of men, the circumstances in which the majority must live, the physical wants that must always be uppermost in their thoughts, and say if we can conceive that, even in the most advanced state of education and civilization possible, high culture can become the common portion of the multitude."

In the next lecture, on 'Hindrances to Spiritual Growth,' the conflict between Intellect and Religion is discussed; and here, we think, the author makes too little allowance for the differences of moral and mental temperament, which we believe to be no less actual than those which we all know to exist in physical matters, and also to be very closely connected with these latter. Just as each man can only reach a certain point, differing for each individual, in physical health and strength, so, we

believe, at least on this side the grave, there is a limit for each man which, morally and intellectually, he can never exceed. The man in whom the emotional faculty is predominant accepts the truths of religion without an effort, and is happy, in so doing, in being able to receive at once and intuitively that which, to the Jew requiring a sign, and the Greek seeking after wisdom, is a stumbling-block, to be surmounted, if at all, only after a painful struggle,—foolishness, in which the logical mind fails to recognize more convincing evidences of truth than any which its own methods can furnish. When, as sometimes happens, the two faculties of reason and emotion are so blended in a single mind that each has its perfect work, and neither interferes with or is unduly dominated by the other, then, doubtless, we have the highest and most enviable type of intellect possible to humanity. "Those," says Mr. Shairp, in his last lecture, "who have ever known such, as from time to time they turned to these, did they not find, from the irregularities of their own minds, and the distractions of the world, shelter and a soothing calm? . . . 'Whatever is right, whatever is wrong, in this perplexing world,' one thing they felt must be right—to live as these lived, to be of the spirit they were of . . . Let us cherish the society of such persons while we may, and the remembrance of them when that intercourse is over." In them, Culture takes its due place, as an assistant and ornament to Religion, not its rival or substitute. In conclusion, we can recommend this book to all our readers. Those of them who differ from the author's views more than we do, cannot fail to be pleased by the perspicuity with which those views are set forth, and the moderation shown in his treatment of those with which he is most at variance—merits only too rare among modern writers when dealing with similar subjects.

The Revolt of the Protestants of the Cevennes, with some Account of the Huguenots in the Seventeenth Century. By Mrs. Bray. (Murray.)

THERE is another "desert" besides that traversed by the Israelites, and the title of "Sons" or "Children of God" has been arrogated by other tribes than those of the Jews. Nor were the Irish "Whiteboys" original in their disguise and name. Before they existed the Camisards of the Cevennes wore shirts over their garments, which were reddened by the life-blood that welled through them; and it was yielded up willingly in behalf of religious liberty. Mr. O'Callaghan remarks, in his account of the Irish Brigades, that the Edict of Nantes was to the French Protestants what the Treaty of Limerick was to the Irish Roman Catholics. There is this difference, that Papists were not compelled to attend Protestant service, or submit themselves to death, their families to massacre, their property to plunder.

Louis the Fourteenth was like one of those theatrical kings who are no sooner off the stage than they stand in mortal terror of stage and acting managers. The Edict of Nantes was not very faithfully observed by Henri Quatre, who granted it in 1598. It, however, afforded some protection to French Protestants, of which the Society of Jesus—of Him who said "Love one another"—was resolved to strip them. All the old spirit was gone out of Louis the

Fourteenth when the Jesuits invited, that is, commanded, him, for his soul's sake, to revoke the Edict, and to restore the unity of the Church, by the simple process of destroying, hip and thigh, root and branch, all who refused to enter into community with the Church of Rome. Destructive devastation, the stamping out of heretics, would be pleasant (he was told) in the sight of God, and would be a marvellous help towards obtaining the most satisfactory conditions for his own soul. The Grand Monarch wished to please Heaven and save his soul. The Edict was revoked in 1685. "Now," said the Chancellor Le Tellier, "could I sing *Nunc dimittis!*" and Bossuet praised the King as a new Constantine, Theodosius, Marcian, Charlemagne, all in one—strengthener of the faith and exterminator of heretics! Louvois thought God and the King were two in one; and Madame de Maintenon wrote to her brother to keep back his money, as Protestant estates would soon be as cheap as dirt, in Poitou.

The Edict, it is true, had never been well kept. Political capital was made of French Protestants; they were goaded into outbreaks and rebellions, and were rendered savage by savage treatment. Still they could hold on, now and then, to the threads of the fringe of the skirt of the garment of the law. The Revolution cut them off altogether. Death or Conformity: there was no alternative. Court ladies had ecstatic swoons at the very idea of what they called the noblest action the world had ever seen. A few good Catholic bishops doubted the expediency of the proceeding; but Madame de Sévigné wondered at the impertinence of people who expected to go unpunished after declining to be of "*His Majesty's religion.*"

The wild mountain chain of the Cevennes held men who were of another opinion. They were loyal to the King, and wished to remain loyal; they wanted no quarrel with their Catholic friends or with Papist foes. All they asked was to be allowed to worship God in their own way, and to live and labour in peace, that they might pay the King's taxes punctually. The reply was, confiscation of liberty, of goods, of life. Their homes were invaded by Popish inspectors; their districts were swept by orthodox dragoons, who, with carbine, sword and torch, played the part of destroying demons, for the benefit of the King's soul and the good of His Majesty's religion. The Cevenols, once driven to despair, began to retaliate. Between the two bloody years, from November, 1702, to December, 1704, 30,000 Cevenols are said to have perished in war or in less lawful massacre, or on the scaffold. A greater number still of the King's troops were destroyed, and some of the greatest captains in France earned only failure and disgrace when opposed to simple mountaineer leaders like Roland, or the shepherd-boy, Cavalier. There is scarcely a mountain, a valley, a pass or a plain, a forest or a village, throughout the romantic district which has not got its legend, narrative or song illustrating the slaughter, sorrows, defeats or triumphs which have occurred there. Marshal Villars himself could not help admiring; and that "gentle bastard" Berwick could as little help sympathizing with the stubborn Cevenols.

Bigotry begat bigotry; cruelty came of cruelty. There was even some foolish vanity of dress and style in a few of the Cevenol leaders; but there was a stern resolution to maintain the reformed faith. The war surged

over from the fastnesses to the cities, and the cause was, now and then, forgotten in lust of victory or in vengeance for defeat. The Devil alone seemed to reign in the districts where even God's Providence seemed to be estranged. The Dragonades were made again and again. In place of the slain the voices of the prophets and prophetesses raised up fresh heroes from the lowest ranks and simplest callings, and out of the ashes of those burnt alive went up a savour that inspired men, women, and children with fury. Fanaticism marred the righteousness of their cause; and yet scarcely a deed of horror can be enumerated from the murder of Archdeacon Du Cheyla,—a murder like that by the Scottish Covenanters of Archbishop Sharp,—at Pont Montvert, to the closing harvests of death in 1710, but that the Camisards could show horrible provocation for all they did. They became merciless when mercy was denied to them. The cities of Nismes, Alais, and other thickly populated localities, were held in terror by the shrieks, menaces, and visitations of the persecuted "Children of God" from the "Desert." Twelve hundred men of His Majesty's religion were sacrificed in the attack on, and the capture of, the Tour de Bellot. The inmates had been betrayed by a miller. All within the tower were burnt alive; a hundred or two without were left dead on the field. Cavalier strove to save them, but in vain. Subsequently, the miller was captured by the insurgents, and condemned to death. His own sons refused a farewell greeting to the traitor, but the Cevenols knelt round him in a circle, and prayed for him as the executioner did his office.

The whole narrative, well and rapidly told by Mrs. Bray, is full of horrors and heroism. After all, arms could not subdue the relics of the insurgent host, although reinforcements of Dragoons were despatched to burn what was yet left on the soil; to destroy, without respect to sex or age, all who refused to be of the same religious belief as Louis the Fourteenth. A very few conformed, or pretended to conform, but the remnant was undaunted. Four marshals of France were powerless to shake the endurance of these people. Neither French soldiers, Florentines, nor Spanish Miguelets could induce them to turn aside and put their fingers reverently to a *goupillon*. At last, Villars, by conciliation, cajolery, promised reparation of wrongs, and some bribery, brought Cavalier to accept terms, which Roland abhorred. The latter died in the field. Cavalier—only 19 years of age—was received by Louis the Fourteenth at Versailles; but he mistrusted the King's promises. He crossed into Switzerland, came to London, fought on the English side at the Battle of Almanza; and, subsequently, returned to London in search of peace and rest.

Mrs. Bray thus sketches him in the beginning:

"Jean Cavalier was born at Ribaute (a town in the neighbourhood of Anduze), in the year 1685. His father was a peasant, very poor and honest, and Jean, the eldest of his three sons, was at first placed with a shepherd, but afterwards apprenticed to a baker at Anduze. As we have stated, his mother took him, when yet a child, to hear the preaching of Brousson, which even at that early age deeply impressed him. During his shepherd life (according to tradition) he would spend hours on the banks of the Gardon, watching the manoeuvres of the soldiers, who, at that time, were stationed in

the country, in order to frighten the Protestants into conversion. Possibly it was from observing the movements of these men, that little Jean acquired a love of the military profession, and learnt the first rudiments of the art of war, which many years after he exercised with so much ability and success. Be this as it may, the persecution he suffered from the priest of Ribaute (in consequence of his retaining and even repeating the precepts of Brousson) compelled him to fly, and in 1701 he made his way to Geneva, where he remained for a year employed in a baker's house. It was whilst there that he fancied himself possessed by the Holy Spirit, and commanded to return to Languedoc. 'My master,' he said, on parting from his employer, 'in a short time you will hear something spoken of me.' Jean Cavalier was then only seventeen years old. Arrived at Ribaute, he joined the confederacy, when they met at the three beech trees; and was likewise present at the death of the detestable Du Cheyla, an event which determined the insurrection of the Cevenols. Such was the young, the handsome, and the spirited Cavalier, when he prevailed with many, instead of taking to a cowardly flight from the land of their birth, to have recourse to arms.'

Here is Cavalier in presence of Queen Anne:—

"His fame had long preceded him, and Queen Anne honoured him with an interview, and treated him with marked attention; till, unfortunately, she asked him if he believed that during his ministration in the Cevennes he had really been inspired by the Holy Spirit: on replying that he did so, the good queen, who seems to have made no allowance for the fanaticism which characterized the war of the Cevenols, immediately turned her back upon him. So the story goes; but there is another version of it, which runs thus:—It was the common belief of the Camisards that the spirit of inspiration quitted their prophets when they left Languedoc, and that when Cavalier was admitted to the presence of the queen, she asked him, if God continued to visit him with inspirations; and he, deeply affected by the question, bowed his head, wept, but made no reply."

Mrs. Bray says that Cavalier, not being able to exist on the small provision made for him by the English Government, was nominated Major-General, and appointed to the governorship of Jersey. The lady adds, "We do not know for what reason Cavalier was removed from Jersey, and appointed Governor of the Isle of Wight." There is more than one error here. Cavalier was a "brigadier," and whatever authority he may have held in Jersey, he was never governor of the Isle of Wight. The succession of governors between 1710, the period of the pacification of Languedoc, and 1740, when Cavalier died at Chelsea—where he is said by some to have been a pensioner—is well known. In 1710 the Marquis of Winchester was succeeded by General Webb, on whose death, in 1715, General Lord Cadogan succeeded, and made way for the Duke of Bolton, who held it from 1726 till his dismissal, in 1733, when he was followed by the Duke of Montague for a year, at which time, and down to 1742, Viscount Lymington was governor of the island. If Cavalier held any post at all in the Isle of Wight, it must have been a subordinate one.

As an episode in the story of the "religious wars" in France, that of the Cevenols was worth the telling. We will suggest to its accomplished author that, in a future edition, she might complete the narrative by giving an abstract of the work by Charles Coquerel, published in 1841, under the title of 'Histoire des Églises du Désert chez les Protestants de France.' This work completes the history of

the French Protestants, from the point at which Mrs. Bray leaves off down to the period of the French Revolution: a history which has never been properly told in English, and which is full of interest to all who are curious as to the details of the history of people in connexion with that of their Churches. The revocation of the Edict of Nantes and the birth of Cavalier took place in the same year. He and his fellow champions could not get the Revocation revoked, but their struggle was none the less heroic. The Revocation lost to France 800,000 Protestants, of whom 50,000, from first to last, reached England, and enriched it by their skill as artisans in various industrious and profitable callings.

Life of Richard Deane, Major-General and General at Sea, in the Service of the Commonwealth, and one of the Commissioners of the High Court of Justice appointed for the Trial of King Charles the First. By John Bathurst Deane. (Longmans & Co.)

If the rector of St. Martin Outwich, London, had been content to call his book a History of England during the life of General Deane and his contemporaries, he would only have correctly described a work which, in that respect, might be designated as creditable to his industry and, with some exceptions, to his impartiality. As it is, however, the book is less a life of Deane the Regicide than of various other personages who figure in these pages. Deane is a man of whom very little was known before his reverend biographer took him in hand: and at the end of upwards of seven hundred by no means ill-written pages we find that little, if anything, is added to our previous scanty knowledge. Deane had the good luck to die before the Restoration, and thus escaped the gallows, on which so many of the regicides finished their careers. His remains were not even gibbeted, as were those of several of his confederates. Having had the honour and supreme good fortune to die in battle with Van Tromp, off the North Foreland, in June, 1653, Deane was buried, like Blake, in Henry the Seventh's Chapel: and, like Blake and others, Deane was ejected from that royal sleeping-place, and the bones of the heroes were cast into a pit in St. Margaret's churchyard. Let him who passes that way tread lightly: it is sacred ground.

Deane has been variously spoken of, according to the temper and principles of the speaker. With Commonwealth men he is an angel in armour. With Cavaliers he is a devil incarnate. Moderate men speak in like measure. Many of his contemporaries do not notice him at all. His name does not occur in Mrs. Hutchinson's Memoirs of her husband. Fairfax, reporting on the defence of Powderham Church, does not once refer to him. Mr. Bathurst Deane quotes Fairfax's letter, with some inaccuracies—not important, but still inaccuracies—and he refers to a Fairfax correspondence, edited by Ball, which is an edition of those letters unknown to all the world beside.

The story hitherto told about Deane represents him as a country lad, who began life as assistant to an Ipswich hoyman, named Button. From the hoy to a man-of-war was a change from the civil service to the office of a matross, or boatswain. As times became disturbed, Deane rose to the surface, and caught hold of

ample support whereby to swim with the stream. He grew into high command by sea and land. He was among the first to suggest the justice of bringing the king to trial; and he signed the verdict in a hand which showed he was less nervous than some of his fellows in that consummation. Subsequently, Deane held important office in Ireland, and nearly succeeded in pacifying Scotland. Nothing in life, however, so became him as the leaving of it. He fell gloriously in the naval fight already named, and Mr. Bathurst Deane is thoroughly satisfied that on that day there fell an English gentleman.

The most amusing, if not most convincing, part of this volume may be found in the author's assertions or suggestions as to Deane's gentility. He would as soon believe that Justice Shallow was a *roturier* as that Deane was not of gentle blood. The anxiety goes further than the hero. Even the hoyman Button is not to be taken as a vulgar personage exercising a calling little better than that of a bargeman. The hoyman may have been a Harwich shipmaster; and the Buttons, however vulgar the name may sound, could boast of very good "coats." Their coat armour proved their gentility; and the Deanes, under half-a-score varieties of spelling the name, were of at least as good blood as the Buttons.

Then, the gentility laboriously asserted, the biography of the hero is worked out on the hypothetical system. For instance, when we reach Edgehill, we are told that "Richard Deane, the volunteer artilleryman, was there; and it was probably his experienced hands that laid the guns, and perhaps fired the first shot. But, be this as it may, . . . how little did he, or any of those around him, imagine to what a catastrophe that first shot was a prelude!" By a *probably*, a *perhaps*, and a *be this as it may*, we arrive at a query indicating plentiful lack of knowledge.

When we come to Richard Deane among the Roundheads, we find Mr. Bathurst Deane is as much embarrassed, as we showed in his edition of 'Selections from the Prose Writings of John Milton,' in which the editor was in love with the English, but was angry with the political action of the man who gave it utterance. The author of this biography has no doubt as to the naughtiness of many of the Puritans: but he says of Deane the Regicide, "As to practical Christianity, that of Richard Deane must have been genuine, or his posthumous panegyrist, J. R., would hardly have dared to say of him—

So fair without, so freed from spot within,
That earth seemed here to be exempt from sin.

It may have been so, but epitaph-writers are of all authors the most imaginative—to call mendacity by a euphuistic term. The Lacedemonian magistrates recognized this fact in very early days, when they prohibited "the lying epitaph" altogether. It is certain that Deane signed the "death-warrant" of the king with a Puritanical boldness worthy of Harrison himself. He was the twenty-first of the three score save one, who signed. His autograph, says Mr. B. Deane, is "in a firm and bold hand." On the warrant "his seal of arms is distinctly impressed, without the least sign of that hurry or nervousness which several of the others betray,—some of whose shields are actually reversed, just as Claren-

cieux would have reversed them after conviction for high treason." In taking service under the government which executed the sentence on the king, it is implied that greed could have had little to do with it. Yet the payments were not niggardly, as Mr. Deane himself allows. "The three generals at sea" (Blake, Deane, and Popham) "had three pounds a day each—the same as the Treasurer of the Navy. What are the relative proportions now?" Mr. Deane's bias on two not unimportant subjects may be understood by what he states, first, as to the House of Commons of 1648: "The House of Commons of that date was not so vulgarly democratic as to ignore the gentleman. It is not in the nature of Englishmen to do so. Even their republican offspring in America cling fondly to such aristocratic reminiscences as are afforded by the recognition of family arms." Secondly, as to the excess of zeal in the early Reformers and the later Puritans, we are told that "The 'Reformers' did infinitely more mischief in our churches than Oliver Cromwell and all his armies of saints together. *Cuique suum.* Let every one bear his own burden."—If we cannot praise this volume as a biography, as chapters in the history of England we can honestly call it a work of considerable interest.

THE GIPSIES.

Études sur les Tchinghianés; ou Bohémiens de l'Empire Ottoman. Par Alexandre G. Paspati, D.M. (Constantinople, Imprimerie Antoine Koroméa.)

FROM the time that Grellmann (1783—1787) and Fr. Pott (1844-1845) published their elaborate and highly instructive works on the Gipsies in general, we have had but a few treatises on the language of the Romee, as the Gipsies call themselves, which deserve attention from a scientific point of view. In the course of this year we have been favoured with a good work relating to the subject, by Prof. Dr. Fr. Müller, a Sanskrit scholar, who collected his material from a Hungarian Gipsy enrolled in a regiment stationed at Vienna; information from such sources being the more valuable, because the Gipsies wandering about in the primitive state of nomadic life in Lower Hungary, have preserved much more of their ancient habits and of the purity of their language, than the rest of this people, who are scattered over Europe, and who are disappearing gradually with the increase of the civilization that surrounds them. In Hungary the sedentary portion of the Gipsies is always in a minority, but there is a difference even between the wandering Gipsies. Those who are called in Hungary Oláh Czigány (Wallachian Gipsy), and are constantly migrating from Transylvania on the Military Frontier, coming and going, are certainly of a more savage appearance, of a more unruly character, than those who roam from one country to another in Hungary; while the stationary Hungarian Gipsy, usually a blacksmith or musician, may be called a useful member of society, the so-called Wallachian Gipsy is quite the contrary: he lives exclusively upon horse-stealing; he kidnaps children, and commits murder if it suits his purpose.

The fact that the further we go to the East the more striking become the peculiarities of the Gipsies, is quite enough to prove that they immigrated not by way of Egypt, as generally

supposed, but by way of Persia and Asia Minor to Europe. M. Paspati is right in assuming that their name Zenghi (the man of Zanzibar, or the African) or Gipsy (the Egyptian) arose from their black colour, the Asiatic being accustomed to style every foreigner of a darker complexion than his own an African, namely, either *habeshi*, an Abyssinian, or *zenghi*; and this view M. Paspati thinks finds its best corroboration in the Gipsies of Central Asia, who are called *karakchi*, *i. e.* the blacks. In considering, therefore, the origin of the European Gipsies from this point of view, we shall find that the study of the language of the Gipsies of the Ottoman Empire is likely to prove the most serviceable to the investigator, and that M. Paspati has done a useful work in collecting the necessary materials.

Acting as a medical man in Constantinople and the environs, the author, by his daily intercourse with all classes of the motley population of the Turkish metropolis, was enabled to gather information at first hand, and the trouble he took was most amply rewarded, as he tells us, by the knowledge he acquired, more particularly of that portion of the Gipsies who are called Zaparis, and who by their keeping aloof from every contact with the Slavonian, Greek, and Turkish inhabitants of Rumelia have preserved the purity of their idiom at a far greater scale than the settled Gipsies, towards whom the Zaparis feel even greater horror and hatred than they do towards the foreign nationalities. Of course we must not fancy that a visit under the tent of Gipsies is as agreeable as it is interesting. M. Paspati says—

"Lors de mes visites ils abandonnaient leur travail, ils éteignaient leur charbon, la femme laissait le gros soufflet, et les femmes et les enfants de toutes les tentes se rassemblaient autour de moi. Assis sur un tabouret, entouré de plus de trente individus, j'écrivais non seulement ce qui on me disait, mais encore toutes les expressions des enfants se querellant entre eux, et de parents cherchant à faire taire les enfants. Pendant tout ce temps les mains des enfants fouillaient dans mes poches, les adultes fumaient tout mon tabac, mes instructeurs à la fin vidèrent mes poches de toute ma petite monnaie, et je partait suivi de tous les gamins des autres tentes, fatigué et rempli de vermine."

In spite of all these vexations, M. Paspati, animated by a noble zeal for scientific inquiries, has succeeded in laying before the world a good grammar of the Gipsy idiom of the Ottoman Empire, followed by an extensive dictionary, where every word is compared with the corresponding Sanskrit, Hindustani, and Persian words; whilst in other instances, where the Gipsy word is borrowed from foreign neighbour, we find it collated with the modern Greek, the Turkish, and the Bulgarian. We do not know whether the author is versed in all the languages quoted by him, or if he only used the dictionaries for his purpose. Although the latter seems more likely, his labours deserve, nevertheless, full praise for having facilitated the scientific study of the language of Turkish Gipsies, or Tchinghianés. In conclusion, M. Paspati gives us six narratives, taken down from the oral narratives of two of his Gipsy acquaintances, which he regards as original. We cannot agree with him, having heard two of the *soi-disant* Tchinghiané tales related by Turks, with only a slight variation.

There is only one objection to be made to the author for having entitled his book 'Études

sur les Tchinghianés, ou Bohémiens,' instead of calling it 'Études sur la langue des Tchinghianés.' Out of 652 pages, there are but 38 pages treating on the general or ethnographical remarks on the Gipsies, in the shape of an introduction, while the rest, or, properly said, the book itself, contains the Grammar and Dictionary.

A. VÁMBÉRY.

OUR LIBRARY TABLE.

A Ride through the Disturbed Districts of New Zealand, with an Account of the South Sea Islands. By the Hon. H. Meade, R.N. (Murray.) This book contains a selection from the journals and letters of the late Hon. H. Meade, and is illustrated by the author. About half the volume is devoted to New Zealand, and half to the South Sea Islands. The book is much more interesting than such posthumous works usually are. The author's style is bright and unaffected, and his descriptions of the places and people he saw are alike interesting. The author possesses a fund of quiet humour; for instance, he remarks of a Wesleyan missionary: "He was able to talk to me for an hour without saying a word against his Roman-Catholic colleagues." His tone in regard to the Missionaries is throughout moderate; he is not blind to their merits, while he sees their defects.

A Short Historical, Architectural Account of Llanercost, an Abbey of Black Canons, Eight Miles from Carlisle, upon the North Side of the River Irthing, close to the Picts' Wall. By R. I. Fergula and Charles Ferguson. (Carlisle, Thurnam & Sons; London, Bell & Daldy.)

Two authors to a pamphlet of little more than fifty pages might suggest something like "too many cooks," &c., but there are cases in which small tasks may be wisely subjected to a division of labour. It is so here. Llanercost has a history, and a gentleman who, in so far, assumes to be an historian, writes it briefly, but not ineffectively. The old Abbey is also a great architectural fact, and a professional architect has taken this part in hand. Thus *ne sutor* is a maxim which is here observed. Visitors could not have a less cumbersome or a more intelligible guide-book to Llanercost than this pamphlet.

We have on our table *Pontificate of Pius the Ninth*, by J. F. Maguire, M.P. (Longmans)—*Spelling for Beginners*, Dr. Cornwell's Educational Series (Simpkin)—*Odd Showers*, by Caribber (Kerby & Son)—*The Intelligence and Perfectibility of Animals from a Philosophic Point of View*, by C. G. Leroy (Chapman & Hall)—*Folk-Song and Folk-Speech of Lancashire*, by W. E. A. Axon (Manchester, Tubbs & Brook)—*Artemus Ward in London* (Hotten)—*The Changed Cross, and other Religious Poems* (Low)—*Granny's Chapters*, by Lady Mary Ross, 'Joshua to the Death of Ahab' (Bush),—*One Thousand Gems from the Rev. Henry Ward Beecher*, edited by the Rev. G. D. Evans (Hodder & Stoughton)—*Ante-Nicene Christian Library*, Vol. XVIII. (Edinburgh, Clark)—*Bible Lessons*, by the Rev. E. A. Abbott, M.A. Part II., 'New Testament' (Macmillan)—*The Leisure Hour and Sunday at Home*, Vols. for 1870 (Religious Tract Society)—*Liberty Hall*, Beeton's Christmas Annual (Ward & Lock)—*Dreams, Bow Bells Annual* (Dicks)—*The Belgravian Annual*, by M. E. Braddon,—and *An Ancient Mariner*: a Christmas Story, by Lulph (Ward & Lock). Among new editions we have *Lothair and Coningsby*, by the Right Hon. B. Disraeli (Longmans), two very neat reprints,—and *Tales from Chaucer in Prose*, by C. C. Clarke (Lockwood). Also the following pamphlets: *Cassell's Technical Educator*, Part I. (Cassell),—*National Miscellany of Ireland for November* (Dublin, Kirke & Co.),—*Address on Health*, by R. Rawlinson, C.B. (Social Science Association)—*Curiosities of Mathematics*, by J. Smith (Simpkin),—*Preliminary Report of a Journey through the Desert of the Tih and the Country of Moab*, by C. H. Palmer, M.A. (Palestine Explora-

tion Fund Office, — *The Province of Quebec and European Emigration* (Quebec), — *Transactions of the Literary and Historical Society of Quebec*, Session of 1869-70 (Quebec), — *Rules and Regulations under the Elementary Education Act, 1870*, by T. Preston (Amer), — *Biology versus Theology*, annotated by Julian, No. 8 (Lewes, Bacon), — *The Biblical Museum*, by J. C. Gray, Vol. I. Part I. (Stock), — *My Childhood's Home*: A Poem, by J. Tayler (Simpkin), — *The Sunday School, and How it should be Organized*, by Dr. G. E. Hatton (Foreign), — *Isis, der Mensch und die Welt*, von C. Radenhausen (Foreign), — *Der Untheil des zweiten Bataillons vom Magdeburgischen Füsilier-Regiment Nr. 36, an den Kampfen um Metz* (Nutt), — *Il Brahu, Studio di Etnologia Linguistica*, di Felice Finzi (Foreign).

BOOKS FOR THE YOUNG.

Ashcliffe Hall: a Tale of the Last Century. By Emily S. Holt. (Shaw & Co.)

The Floating Light; or, the Goodwin Sands: a Tale. By R. M. Ballantyne. With Illustrations. (Nisbet & Co.)

The Whispers of a Shell; or, Stories from the Sea. By Francis (?) F. Broderip. With Illustrations. (Griffith & Farran.)

Original Fables. By Mrs. Prosser. Illustrated. (Religious Tract Society.)

Aunt Judy's Christmas Volume for 1870. (Bell & Daldy.)

Drifting and Steering: a Tale for Boys. By Lynde Palmer. (Edinburgh, Oliphant & Co.)

The Wonderful Pocket, and other Stories. By Chauncey Giles. (Same publishers.)

The Magic Shoes, and other Stories. By Chauncey Giles. (Same publishers.)

The Gate of Pearl. By Chauncey Giles. (Same publishers.)

Bible Wonders. By Richard Newton, D.D. (Same publishers.)

Blanche Gamond, a French Protestant Heroine. (Same publishers.)

Little Blue Mantle; or, the Poor Man's Friend: a True Story. (Same publishers.)

The revolution in France has brought to the surface a wonderful *Maire*. Our neighbours generally look upon our own Lord Mayor as a stupendous creature, whose will is law, and who is as potential as Jupiter in the burletta of 'Midas.' But our Mayor has never ventured on such a bold step as was recently made by the *Maire* of one of the twelve *arrondissements* of Paris. This official decreed that no boy or girl should ever be taken to church but by his or her own consent! How little citizens have taken it we cannot say; but, as we look at the outpouring of young people's literature, we cannot help thinking of the panic that would ensue if the Lord Mayor were to declare that boys and girls should leave off reading; that is, supposing he had the power to issue such an ordinance. In the mean time, books increase—a sure sign that readers grow more numerous. In the above batch, 'Ashcliffe Hall' approaches the *novellette*, or rather the "moral story," of bygone days. What it illustrates may be guessed from the epigraph on the title-page; lines by the Rev. Dr. Bonar:—

No joy is true, save that which hath no end;
No life is true, save that which liveth ever;
No health is sound, save that which God doth send;
No love is real, save that which faeth never.

We will not reveal the plot, but there are a brother and sister in it who, we think, would have a favourable idea of the French *Maire*, who holds that children should never go to church unless, as children would say, "they like to." 'Ashcliffe Hall' is a "religious" tale of to-day, with the story, for picturesqueness, put back to the last century. It hardly reverences the powers that be, by calling George the First "that crowned sinner from Hanover."

The chief merit of 'The Floating Light' is that it is founded on fact. The author spent a week in one of the floating-light vessels off the Goodwin Sands, visited various other vessels and buoys,

studied Trinity House documents, associated with crews of life-boats, and obtained information from all, which is here turned to good account. The idea of building up a book in this way was a novel one; and how entirely "salt" the author became by his fellowship may perhaps be seen from these stanzas of what may be called an "incidental song":—

What were earth and all its joys,—
What were wealth with all its toys,—
What the life of men and boys,—
But for lovely woman?

What if mothers were no more,—
If wives and sisters fled our shore,—
And left no sweethearts to the fore,—
No sign of darling woman?

Finally:—

Who would care to live at all,
Were it not for woman?

We cannot say. We confine ourselves to recording the fact that 'The Floating Light' has nothing to do with religious controversy.

In 'The Whispers of a Shell' we are within reach of messages from the sea. The whole of the facts in this book have been lifted out of 'The Sea and its Living Wonders,' by Dr. Hartwig. F. Broderip's book is a very nice book, but why did the author put it together, since he (or she) recommends all young readers "who have a taste for and an interest in that most fascinating of all studies to make a speedy acquaintance with the" (Dr. Hartwig's) "book itself"? 'The Whispers of a Shell' may certainly make young people desirous of knowing something more about the sea and its wonders.

Mrs. Prosser's 'Original Fables' are undoubtedly what she calls them; though she allows in the preface that they are parables, and states that she will not be surprised if some people wonder that the Tract Society published them. The lady justifies herself on the ground that her parables illustrate divine truth through natural objects; that they may be useful to persons unable to take anything stronger; and that if a farthing is not a sovereign, it can buy the fourth part of a penny loaf, and so has its uses. We may add, the animals talk like priggish animals, and look better in the cuts than they speak in the text.

Happy the children who may find Aunt Judy's volume on their Christmas tree! Most, if not all, of the stories have already appeared in the monthly numbers of 'Aunt Judy's Magazine,' but here they are gathered together in a beautiful volume, with lovely illustrations; so that all readers, little and big, may enjoy that secret of Christmas fare "enough and to spare," or, as the Irish would say, "lashin's and lavings." They will not have to wait till the "next number" for the continuation of a story, and they may range at will over the index, and find everything ready to their hand! The old-fashioned fairy tale of 'Amelia and the Dwarfs' is delightful, so are Kristen's adventures and Hans Andersen's stories, and many others too numerous to mention.

'Drifting and Steering' is an interesting but exaggerated story. It is intended to exemplify the differences between two boys—one of whom acts always from high religious principle, desirous only to do what he considers to be right, and not at all solicitous for his actions to be known or praised; the other boy, Walter, is exactly the reverse: he likes to be praised and admired; but he finds the real qualities too troublesome, so he keeps up a deceitful appearance until all that is good or manly is eaten out of his character. The intention is good, and plainly set forth; but the author loses the sense of justice, which alone keeps virtue from leaning to the side of foolishness. In the exaggerated generosity of Owen towards Walter he virtually becomes an accomplice in his deceit. There was no real honour in allowing Walter to sponge upon him and make extravagant presents at his expense—self-sacrifice is a virtue which requires more than any other to be kept under the control of good sense.

'The Wonderful Pocket' and 'The Magic Shoes' are written with a similar intention, "to convey," as the author expresses it in the preface, "to young persons some useful practical truths in a pleasing and interesting form." The stories are

rather heavily weighted with morals, but they are sufficiently interesting to bear up under them; and children like to have their lessons made very plain. Some of the tales are really pretty, especially the one called 'Metempsychosis,' though perhaps the young readers for whom they are written will prefer 'The Magic Shoes'; but all the tales are pleasantly written.

'The Gate of Pearl' is an American work, and it contains a pretty allegory illustrated and interpreted by a story of every-day life. Love is the "Gate of Pearl"; and the object is to show how a young girl, by the exercise of that gift, obtains a glimpse of the "Blessed Life," and how she learns to practise it in the midst of commonplace difficulties and disappointments. It is very nicely written, and contains an excellent lesson.

'Bible Wonders' is a good Sunday book to read aloud to children or Sunday school scholars. There is a judicious admixture of anecdotes and stories to make it probable that the sermons and serious remarks may be listened to with patience, and one would hope with profit. It is prettily got up, and is suitable either for a present or a reward.

Next come two translations from the French. 'Little Blue Mantle' is pleasing and interesting; it may be given to children or read aloud to them, but of 'Blanche Gamond' we cannot say so much: it is a painful story of the revocation of the Edict of Nantes; as in most tales of religious persecution, all the virtues are put on the credit side of the sufferers, whilst the opposite party are little better than fiends. That men and women of all denominations of Christianity should have been found willing to suffer death and "endure the loss of all things" for conscience sake, attests that religion appeals to the deepest and strongest instincts of the human heart. In time we shall learn to reverence all our martyrs, by whatever name they are called; and, whilst we execrate the tyranny which doomed them, we may perhaps take some shame and blame to ourselves for all the instances of intolerance and harsh judgment of which our own consciences may accuse us, and learn that it is such things that lead to persecutions.

LIST OF NEW BOOKS.

Theology.

Beeton's *Bible Dictionary*, 12mo. 1/ swd.
Candish's *Bethany, or Comfort in Sorrow*, &c. 18mo. 1/ cl.
Keepsake, Scripture Text-Book, 12mo. 2/ 6 cl.

Mission Life, Vol. 1870, 8vo. 6/ cl.
Pulpit Annual, Vol. 5, cr. 8vo. 7/ 6 cl.
Spurgeon's Treasury of David, Vol. 2, roy. 8vo. 8/ cl.
Winslow's *The Lord My Portion*, 18mo. 1/ 6 cl.

Philosophy.

Verity's Subject and Object, &c. 8vo. 3/ 6 cl.

Law.

Deane's *Law of Blockade, its History*, &c. 8vo. 2/ 6 cl.

Kerr's *Treatise on the Law of Discovery*, 8vo. 12/ cl.

Fine Art.

Pictures from English Literature, Illust. sm. 4to. 21/ cl.
Portfolio, edit. by P. G. Hamerton, Vol. 1, roy. 4to. 35/ cl.
Tenniel's Cartoons from Punch, 2nd Series, 4to. 21/ cl.
Walton's Second Grade Perspective, ob. 4to. 1/ swd.

Poetry.

Bell's *English Poets*, Vol. 17, 'Early Ballads,' 12mo. 1/ 3 cl.
Clarke's *Riches of Chaucer, with Notes and Memoir*, cr. 8vo. 10/ 6 cl.
Hall's (N.) *Pilgrim Songs in Cloud and Sunshine*, 12mo. 2/ cl.
Mennell's (S.) *Mary Magdalene, and other Poems*, 12mo. 3/ cl.
Poems of Bygone Years, ed. by A. of 'Amy Herbert,' 12mo. 5/ cl.
Wordsworth's *Poetical Works*, Centenary Edition, Vol. 6, 5/ cl.

Music.

Beethoven's *Fidelio*, edit. by Macfarren, 8vo. 2/ 6 swd.

Blaikie and Gossé's *Madrigals, Songs*, &c. 12mo. 5/ cl.

History.

Belcher's (Lady) *Mutineers of the Bounty*, &c. cr. 8vo. 12/ cl.

Curtius's *History of Greece*, by Ward, Vol. 3, 8vo. 18/ cl.

Dyer's *History of Modern Europe*, 4 vols. 42/ hf. bd.

From Sedat to Saarbrück, &c., by an Officer of R.A., cr. 8vo. 7/ 6 cl.

Kent's (Duke of) *Life*, by Anderson, cr. 8vo. 10/ 6 cl.

Jones's *Story of Capt. Cook's Three Voyages*, 6/ cl.

Thrupp's *Short History of Alsace and Lorraine*, cr. 8vo. 1/ swd.

Wickham's (Hon. W.) *Correspondence*, 2 vols. 8vo. 20/ cl.

Geography.

Cumming's *Lion Hunter in South Africa*, new edit. cr. 8vo. 6/ cl.

Macgregor's *Rob Roy on the Jordan*, new edit. 8vo. 12/ cl.

Meade's *Ride through Disturbed Districts of New Zealand*, 14/ cl.

Univer. *Atlas of Classical and Modern Geography*, new ed. 31/ 6 cl.

Wilson and Warren's *Recovery of Jerusalem*, 8vo. 2/ 6 cl.

Zigzagging amongst Dolomites, ob. 4to. 15/ cl.

Philology.

Ciceron's *Select Letters*, with Notes by Watson, 8vo. 18/ cl.

D'Orsay and Feiller's *French Grammar at Sight*, 12mo. 2/ 6 cl.

Routledge's *German Dictionary*, by Williams, 18mo. 1/ 6 cl.

Science.

Gatty's *Waifs and Strays of Natural History*, 12mo. 3/ 6 cl.

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THE LAND OF LORNE.

MR. ROBERT BUCHANAN writes to us complaining that a periodical has accused him of being "engaged in book-making, and hungering for royal patronage," because he has dedicated 'The Hebrides and the Land of Lorne,' by permission, to the Princess Louise. "Without pausing," he says, "to complain of the rather gratuitous and unfair accusation of 'book-making,' applied by preision to a work as yet unpublished, may I ask if it is really in bad taste to inscribe to the Princess a set of pictures which is to a great extent descriptive of her future home, and which, if it all realize the writer's hopes, is likely to awaken her sympathies for the Highland people, of whom she will shortly see so much?... My book is a sad one, full of lamentation, instinct with the most pathetic poetry of real life and suffering; and scarcely is it ready for publication, when there comes the radiant gleam of this betrothal to the Campbell. Princess Louise is a veritable Star of Hope, arising on a dark and melancholy wild, where (to quote my own Prologue) Absenteeism, Overseerism, all sorts of other 'isms' gather griffin-like around the porches of the proud Highland land-proprietors; and when I, whose whole song has been of the poor, and for the poor, and with the poor, cry 'God speed,' in the poor Celt's name, to the Princess and the man of her choice, I hardly expect to be accused of merely 'hungering for royal patronage.' It may not be amiss to add, in depreciation of the charge of 'book-making,' that portions of the forthcoming work appeared as early as 1869 in the columns of the *Spectator*, and that since then I have lingered over my task,—a veritable labour of love,—with quite as much care and tenderness as an artist gives to his painting, or a poet to his verse."

OUR OXFORD LETTER.

Oxford, Dec. 1, 1870.

I SUPPOSE most readers of the *Athenæum* are aware that Keble College was intended by its founders to hold an exceptional position among the other foundations of the University. While all other Colleges founded since the Reformation contain in their Statutes or Charters an express provision that they are to be within the University of Oxford, and are not capable of any corporate existence elsewhere, Keble College derives from the Charter granted to it by the Crown the power to dispose of its buildings, lands and other property as at present situate, and to migrate wherever and whenever it may seem fit to its governing body to remove it. It is, I believe, acknowledged that the intention of this clause was to guard against the possible contingency of an Act of Parliament declaring all the colleges of Oxford to be open to all comers irrespective of religious creed; for if such an Act were hereafter to pass, and Keble College had not the power of escaping from its influence, the very object for which the College was founded would be defeated and its dis-

tinctive Church of England character would be lost. Possessing as it does this power of migration, it has nevertheless applied for admission, as a corporation, into the ranks of the Colleges of the University, on terms which concede to its members almost every privilege belonging to the members of more permanent foundations. Whether the application which it has thus put forward is to be granted, is a question which is now being somewhat warmly debated among us. Its supporters urge that its extensive buildings are a guarantee, and a perfectly sufficient guarantee, for its permanence; and that in the present day true liberalism requires that we should give every facility for the incorporation of new institutions, so long as their character is strictly academical, and consonant to the spirit and discipline of the University. They have accordingly brought forward a statute providing in general terms for the admittance of these new foundations, having confessedly for its occasion the necessity of making some arrangements respecting Keble College, although it is quite possible that a number of Denominational colleges may hereafter spring up under its provisions. This has given rise to a further question, on which opinion is very much divided: a majority of the University would probably look with favour on the admission of Denominational colleges; but many of the leading men are strongly opposed to them, as tending to foster a Sectarian spirit, and to rend Oxford asunder on mere party questions, to the great detriment of sound education.

But this is not the main objection which is urged at present against the incorporation of Keble College. Its opponents brand it with the name of a commercial speculation, having the power of winding itself up at any moment. They say that it is a mere gipsy institution, which claims the *jus connubii* with the University, but at the same time receives a right to assert for itself the *jus divortii*. They urge that it has no endowments sufficient to qualify it for admission among the other foundations of Oxford, and that in the parallel case of Hertford College, Sir Philip Yorke advised the Crown that it would be to the injury of His Majesty's Universities to allow a new college to be started without sufficient revenues for its maintenance, because without these there is no sufficient guarantee for the perpetuity of the foundation. They even declare that any statute of the University on the subject will be null and void, as interfering with the prerogative of the Crown, who alone has the power of adding to the corporations belonging to the Royal Universities.

The whole question is one of special interest, on account of the prominence of the general question of the abolition of Tests, and of any kind of denominational education in any national institution. Those who wish to see the State hold entirely aloof from all religious teaching, are necessarily unfavourable to the principle on which Keble College rests, and are anxious that it should not take its place as an equal among the Colleges of Oxford.

C. 19095, Méon, Dante's 'Convito' (Tratt. iv., pedantic enough), 'Purgatorio' (vii. 121-3), 'Canterbury Tales' (6691-6758), 'Confessio Amantis' (vol. ii. pp. 75-78, Pauli), 'Fabliaux et Contes,' Méon (iii. pp. 28-9, cited by Michel). The best things, and best said, are in the 'Roman de la Rose,' where the verses about scholars are very noble.

I may add, that it will take a great deal more than the fact that the *Romaunt of the Rose* is printed in old editions, to make me believe that it is Chaucer's. The rhymes are not his, and the style is not his, unless he changed both extraordinarily as he got on in life. The translation is often in a high degree slovenly. The part after the break, from v. 5814 on, seemed to me, on a recent comparison with the French, better done than the middle; and as the Bialacol of the earlier portion is here called Fair-welcoming, *perhaps* this part belongs to a different version.

F. J. CHILD.

THE AMAZONS AND THE GEORGIANS.

32, George's Square.

THE Amazons occupy a foremost position, not only in the delineations of ancient art, but in the records of ancient history, and the popular view of this nation or body of female breastless warriors, headed by a queen, is as familiar to us now as in the times of the Greeks and the Romans. Although it is natural to look upon the whole matter as a fable, yet the general testimony of ancient historians as to the existence of the Amazons has caused many men of learning to devote themselves to the investigation, and we, consequently, have a bibliography of Amazons, very copious, and containing many theories and opinions. The general view is, that there must have been some foundation for the existence of Amazons, as that existence was so generally admitted; but beyond that, although all the passages in ancient authors have been collected, and all examples of female chiefs and rulers, and of Ashante and other women guards and soldiers, have been brought together, no safe result has been attained.

The great difficulty is this: that the passages in the historians appear to be irreconcilable with each other, and in many cases with common sense. It is under these circumstances that I have been led to seek for other independent evidence, which may be obtained just where it ought to be obtained, and which, if trustworthy, must throw light upon the evidence preserved by the ancients, and enable us to analyze it, and to arrive at a safer judgment with regard to it. At the same time, in such investigations, it is very difficult for an individual to pursue them alone; and for this reason it is desirable to call the attention of scholars to the subject in its present stage, so as to invite correction of error, or, on the other hand, to enlist the co-operation of those capable of following up the inquiries, and particularly of that small body of scholars in Western Europe and in the East who are engaged in the study of Caucasian subjects. Even with regard to one of the languages most necessary for our assistance, the materials available as yet are so scanty as to be almost useless.

It may be useful to recall to memory that many of the great cities of Asia Minor are reputed to be founded by Amazons. In an investigation of the ancient names of places in Asia Minor I recognized that as many were non-Hellenic, so of these a considerable number were Iberian, but the names of the Amazon cities were unconformable either with the Hellenic or the Iberian series. They represented a residuum older than the Iberian and the Hellenic, because these names were applied, among others, to cities of the most ancient foundation. Some scholars have suggested Armenian etymologies for Western Asia Minor, and even for Europe, partly on passages in ancient authors, and partly on the assumption of the Armenians themselves that they are a very ancient people; but the Armenian language, being Indo-European, must, like the Hellenic, be comparatively new and intrusive. So far from any assistance being obtainable from the Armenian, it appears that the Armenian has exercised no permanent influence westward. There is, however, another series

of populations in the east and north-east of Asia Minor which, resting on the Caucasus, might be suspected of having been driven back there, and of having formerly occupied a wider area. This is the Georgian population, of which a portion, under the title of Lazians, extends into Asia Minor as far as Trebizond. The first point for investigation is, how far this population remains *in situ*, that is, how far the names of places in the Georgian district and the ancient names are conformable in structure. Unfortunately, the old names in this district are very scanty, as during the Hellenic occupation many were superseded by Hellenic words, and particularly that valuable class of the names of rivers: still sufficient remain to afford indications, if, indeed, they may not be termed evidence. Future inquiry will enlarge these materials.

The next step is to search whether ancient names of Georgian model are to be found beyond the present Georgian area; and this shows a large number, including names of rivers and mountains. I do not say that in every case the exact interpretation can be obtained or relied upon; but there is sufficient of determinate character to justify us in the present stage in regarding a large group as rightly belonging to the Georgian series; in the same way as William Von Humboldt has treated as Iberian names of which he cannot give the interpretation, but which are found in the Iberian area, and contain elements agreeing with those in distinct Iberian names.

There is necessarily this difficulty with regard to old Georgian as to old Iberian and Egyptian, that we do not know the exact language which was used, but have to employ in deciphering a modern language, which we know must very materially vary. Asia Minor, too, and Southern Europe are at present as difficult as the cuneiform group, because there are resemblances between Georgian and Iberian in form, so that at present they cannot always be distinguished. In my paper on the Iberians in Asia Minor, I have inserted some forms as Iberian which are now recognizable as Georgian.

On examination of the old names in the neighbourhood of the Lazians, it will be found they cluster together in Pontus, Paphlagonia, Cappadocia and the neighbourhood, and this set of old names on an evident area of Georgian occupation and extension, including one of the oldest and longest preserved Amazon kingdoms, that on the Thermes, gives us materials for comparison with the scattered names in Western Asia Minor. Names which are non-Hellenic, and not Celtic, we may fairly regard as Georgian. The area on which presumed Georgian names are to be found includes Colchis, Iberia, and the countries now Georgian south of the Caucasus, and so to the Caspian, and extends into Armenia, if not beyond.

The first example I shall take is the name of the river Maeander. This is one of the great rivers of western Asia Minor, now called the Mendore Chai. This name I take to be what is now represented by the Georgian form Mdinare, river; and "the river" is a name which would be given to such a great stream, being a common title for such streams in most old languages,—the river, or the water. There is a dialectic transposition of *n* and *d*, but this is justified by analogy. There are, however, all the consonants of Mdinare in Maeander. *Md* is, of course, only a conventional spelling for *M*, with a *sheva* before *d*, but the *sheva* is not used in Georgian.

The Turks call the neighbouring river, the Cayster Kuchuk Mendere, or Little Maeander. It is possible that among the aborigines of Ephesus the Cayster was also called Maeander, or the river, as a synonym.

Skamander, in the Troad, is another form of the same root. This, or the river supposed to be the Skamander, is now called Mendere. It is a remarkable circumstance that three rivers in western Asia Minor are called Mendere, and this the Turks must have received in ancient times from the resident Greeks. Another example of this kind is the preservation of the name of Five Fingers for the

mountains occupied by the Idei Daktuli, south of Tralleis or Aidin. Tmolos, the *snow mountain*, is perhaps another.

Oromandros, in Cappadocian Armenia, is another river name, and may mean the Two Rivers, or the River of Springs, from Ormo, a well or spring. The Elumander river, in Asia, is remarkable. Mandra is a place in Mysia.

Taking Maeander, or Mander, to be of the same stock as Mdinare, then we should expect to find the root without the prefix *M*, and this is the case, for we find Alander in Phrygia, and Calanderis in Pamphylia, river names; Andriaka, a port in Lycia; and as town names, Andrapa in Paphlagonia, Tarandrus in Phrygia, Mynandrus in Cilicia, Atandrus, Neandrus, Andrius and Andeira in the Troad, of which some are doubtful. In South Italy we have Akalandrus. This may mean the new stream or river.

Meles, the small river of irrigation in the neighbourhood of Smyrna, may be the same as Mili, a water-channel.

In Georgian we have, as a name for hill, *Gori*, and near Tiflis the mountain called Didgori, and the place Coregalii. In ancient names we have Gargara, a mount of Ida, with the town of the same name. Gargari is the name of a tribe in Albania, where the people are still called Daghistanlu, or the Hillmen. Gargaraki is the name of a place in modern Georgia. Singara (perhaps the *Three Hills*) was a fortress in Mesopotamia, Pisigara, a place in Cappadocian Armenia.

Korakesson, a mountain and town (like Gibraltar) in Pamphylia, and another in Cilicia. Korax, Koresus, Korukus, Koruddala, Karambis, Karmylessus, Koressia, all names of mountains, may be referred to *Gori*; and there are many names of towns of the same form, which may bear the names of mountains, or include the root *hill*.

Mta, Mtha, another word for a hill or mountain in Georgian, appears to be transmutable with *Tma*, or *Thma*, as we have the word *Temi*, for the name of the Caucasian Mountains. If so, this gives us the names of several ancient mountains, as Temnus, in Mysia, the city of Temnus on a height in Æolia, Tinonion in Paphlagonia, a hill-fort, Dindymus in Galatia (perhaps the great mountain), Ordymnus, a mountain in Lesbos (the double hill?), and Leptymnus, another mountain in that island.

Thavi, a head in Georgian, may explain Taurus or Tavrus, the mountain, Davara, a strong place in Cappadocia, and other names.

Tmolos, the great mountain of Lydia, is now called the Boz Dagh, snow or ice mountain, as its snow-covered peak is conspicuous all the year round. Tmolos appears to be referable to the root of Thovli, snow, the *m* and *v* being interchangeable.

Tzikhe, a fort or fortress in Georgian, a common name now, as in Akholtzike, and other places, may explain such ancient names as Harmozika (the fort with a spring or well?), Osika, Mizagus, Mzaka, Kuzikos.

Chimera or Khimaira, that name of fable represented by a volcanic phenomenon still recognizable in Lycia, has for its synonym Komli or Kwamli, smoke, transliterated to Komeri.

This list can be made much larger, but there is enough to offer as a foundation between the connexion of the Georgian and Amazon languages.

HYDE CLARKE.

Literary Gossip.

It is rumoured that the article in the last number of the *Edinburgh Review*, on 'Germany, France, and England,' was contributed not, as is generally reported, by Mr. Gladstone, but by his eldest son: it is, too, *on dit*, not without touches from another hand.

EARLY in next year Messrs. William Blackwood & Sons will publish 'The Autobiography of the late Lord Brougham and Vaux': the work, it is said, will be one of great interest.

MR. LESLIE STEPHEN is collecting some articles from his pen which have appeared in

Fraser's Magazine and the publications of the Alpine Club. They all refer to mountaineering and mountain expeditions. The volume will bear the title of 'The Playground of Europe.'

Two lines missing in all the editions of Chaucer's 'Treatise on the Astrolabe' have at last been found, by the Rev. W. W. Skeat, in the seventeenth manuscript of the work that he has examined in his search for these lines.

A NEW edition of Mr. R. H. Horne's 'Poor Artist; or, Seven Eye-sights and One Object,' will appear at the end of the month, with a new Introduction by the author 'On Varieties of Vision in Man.' The work was first published, anonymously, in 1850, dedicated to Prof. Owen, and illustrated by Mr. Birket Foster.

JOHN OF HOVEDEN'S 'Practica Chilindri,' with a translation by Mr. E. Brock, is in the press for the Chaucer Society's Essays.

THE first volume of Mr. Gairdner's new edition of the Paston Letters, chronologically arranged, has gone to press.

WE hear that the success of the Roxburghe Library has not been great enough to induce its editor to carry it on after the present year. The money-responsibility is considerable, and the burden of sole editorship very heavy.

'HADDON HALL, HISTORICAL AND DESCRIPTIVE,' is the title of a volume announced for publication, from the pen of Mr. J. Croston, of Manchester, the author of a 'History of the Ancient Hall of Samlesbury,' and other works of a kindred nature. In addition to plans and numerous wood-engravings, the volume will be illustrated with twenty photographic views, executed under the superintendence of Mr. A. Brothers.

AMONG the people shut up in Paris are three Japanese students, whom their French tutor has kept there. They write short notes to their friends in London, in Japanese characters, on the margins of newspapers, which they trust to the balloon-post, and say they heartily wish they were out of the place, as they get nothing but horse-flesh and dog-flesh to eat.

DR. R. F. WEYMOUTH, the head master of Mill Hill School, is about to publish separately the paper, 'On the Pronunciation of Anglo-Saxon and Early English,' which he read before the Philological Society, in opposition to the views of Mr. Alexander J. Ellis.

MR. A. J. HORWOOD has lately examined the manuscripts of Mr. Ormsby Gore, at Porkington, Mr. Bromley Davenport, and other gentlemen, for the Historical Manuscripts Commission.

WE hear that the entire stock of the late Mr. Lilly, the well-known second-hand bookseller, will be disposed of in the ensuing spring. The stock comprises Caxtons, Wynkyn de Worde, early English poetry and drama, first, second, and third folio Shakespeares, and in fact, book treasures of almost every kind. The sale will last for several days.

MR. ARBER, who issued last week Lever's three sermons of 1550, has published this week the rare treatise of William Webbe, graduate, of which only two copies are known, 'A Discourse of English Poetrie, together with the author's judgment touching the reformation of our English verse, 1586.'

NICHOLAS TRIVET's French 'Life of Constance,' from 'lez auncienes cronikes de Sesounz,' the original of Chaucer's *Man-of-Law's Tale*, is in type for the Chaucer Society, and will be edited, with a translation, by Mr. E. Brock. A sample of the "langage Sessone" is quoted, Hermengyld's bidding of the blind man to see: "Bisene man, in iesus name, in rode islawe (slain on the Cross), haue thi sight!"

KENILWORTH is a subject of which neither authors nor public seem to tire. A new work in illustration of the place and its history is now in preparation by the Rev. R. H. Knowles. In this volume will be included an account of the discoveries made during the excavations undertaken by the late Earl of Clarendon.

THE Rev. J. C. Atkinson, of Danby, in the North Riding of Yorkshire, and author of 'The Cleveland Glossary,' is busily engaged on his work on 'The Place and Person Names of Ancient Cleveland.'

THE story of 'Don Juan' began with romance in the middle ages. It passed thence to the stage, afterwards to poetry. Four years ago, George and Maurice Sand gave 'Les Don Juan de Village' to the French theatre, and now a 'Don Juan in Ireland' is announced by a poet, under the pseudonym of "Leon."

THERE are few books of greater rarity than the original edition of the macaronic poems of Alione, and the latest impressions of a portion of them can hardly fail to become a bibliographical curiosity, as it consists of fourteen copies in all, including one on vellum. The title is 'Chanson et complainte dune josne fille mariée a ung vieillart jaloux, avec le dit du sing,' and the place of printing, Florence.

THERE might be no such thing as war abroad and want at home, and England might have the purse of *Fortunatus*, if conclusions could be drawn, not merely from the schemes of active charity ministered to, but from plans of less temporary interest. At no moment has the work of church restoration been more busily carried on. Among others a project is before us, for the addition of an aisle to the church of Swallowfield, in Berkshire, in memory of Mary Russell Mitford, the last few years of whose life, after her leaving Three Mile Cross, which she has made a place of pilgrimage, were spent in that pleasant village. Contributions, we are apprised, have been sent from America, where she and her writings were much beloved.

A CORRESPONDENT writes:—"Amongst the 'Publications of the Month,' in the *Bookseller* of October 3, p. 842, the following work is advertised: 'Quekett (George F.), Technological Military Dictionary, German, English, French. 8vo. Williams & Norgate.' I ordered the book, but instead of a new work, it turned out to be nothing more than Duckett's Technological Military Dictionary, published by Parker, Furnival and Parker in 1848. The substitution of 'Quekett' for Duckett in the advertisement was doubtless a printer's error; but the 'new' book, so far as I could see, differs in no respect whatever, except in the title-page, which, I ought to say, bears the date of 1848, from the one published more than 20 years ago."

MR. CHRISTOPHER R. ROBERT, of the United States, the munificent founder of the Robert College at Bebek, has arrived at Constan-

tinople to see for the first time the city and the institution he has raised at so much expense, and with great success. Addresses were presented to him by both the English and American communities. It appears that the college is incorporated by an Act of the Legislature of New York.

LE BARON DE SIEBOLD, who is now in England on a mission from the Japanese Government, is visiting all the Japanese students here, to examine and report on their progress in their studies.

SINCE Mr. Major first edited the letters of Christopher Columbus for the Hakluyt Society in 1847, he has made two or three discoveries of importance with respect to Columbus, which it may be worth while to call attention to. The vexed question of the date of Columbus's birth has been ascertained to be 1446-47, by reference to three statements made by Columbus himself at widely different times and under totally independent circumstances. Next, the point where Columbus first anchored in the New World is now for the first time shown to be the south-east corner of Watling's Island. Then, the date of the English discovery of the *terra firma* of America under the Cabots, is shown to be without doubt 1497, not 1494, as is positively stated by others. Another matter is one of bibliographical as well as historical interest, namely, that the *editio princeps* of the first letter of Columbus, containing the news of his great discovery, is that printed by Plaunck at Rome in 1493,—an edition which never has yet had that honour assigned to it by any bibliographer.

THE Count de Chevigny, the author of the 'Contes Rémois,' who was taken prisoner some little time ago, has been restored to liberty after a captivity of fifteen days, and having received permission to settle where he chooses, has taken up his abode at Chimay, in Hainault.

THE early publication is announced of a new and complete work on the 'Life and Times of Daniel Manin.' At Venice, the unprinted documents relating to the great Venetian citizen, which were collected by his son, General Manin, are now being brought out under the editorship of Prof. Alberto Errera and Signor Felice Finzi, who intend to do for Daniel Manin what has been already done for Cavour and Massimo d'Azeglio.

ROYAL POLYTECHNIC.—Professor Pepper 'ON the WAR, and the DESTRUCTIVE IMPLEMENTS USED THEREAT,' daily, at a Quarter to Three and a Quarter to Eight, with Elaborate Pictorial Illustrations, which have been supplied by the War Correspondent of the Polytechnic, &c. Mr. Sachez Champion will sing the German, &c. The Exhibition of the Great Annual.—The PRAEGER FAMILY give their CONCERTS daily at a Quarter-past Four and a Quarter past Nine.

SCIENCE

MR. W. THEOBALD AND DR. FALCONER.
Zoological Society of London, 11, Hanover Square,
Nov. 29, 1870.

I AM sorry to have to address you again in relation to Mr. Theobald's paper read at this Society's meeting on the 1st inst., but as Dr. Gray has thought proper, not only not to withdraw, but even to repeat, his charges against Mr. Theobald in your last issue, I must ask you to insert a few words in defence of one who is absent in the jungles of India, and cannot, for some weeks at least, reply to these injurious accusations himself.

Mr. Theobald, in his above-mentioned paper, made no sort of imputation on the veracity or integrity of the late Dr. Falconer, or of any other person whatever. He stated simply that he found one of the typical specimens of *Testudo Phayrei* in

the Indian Museum "in a very fragmentary state." On instituting inquiries as to how this had come to pass, he was told that the specimen had been "taken away by Dr. Falconer, when engaged in preparing his catalogue of the Asiatic Society's Sewalik fossils, and buried in order to separate the bones."

The skeleton of the tortoise in question was found to bear the names of the different bones written on them in ink, either by Dr. Falconer or by his assistant, Dr. Walker; and as the skull had "not been returned to the Calcutta Museum along with the rest of the skeleton, through the *inadver-* *tence* of Dr. Falconer," Mr. Theobald came to the conclusion that this skull had remained in Dr. Falconer's possession, and on his decease had passed into the British Museum, and thus had become the type of Dr. Gray's *Testudo (Scapia) Falconeri*.

It will be observed that the worst crime imputed to Dr. Falconer here is that of "*inadver-* *tence*"; for there is no doubt, I believe, that Dr. Falconer had full authority from the Society for whom he was working, to use the specimens in the Calcutta Museum. Yet Dr. Gray, having never seen Mr. Theobald's paper, nor heard it read, and merely from hearsay evidence of its contents, speaks of it in his first letter as "*an atrocious libel*," as the "*offspring of a pernicious and personal ill-will*," and as containing an "*abominable accusation*."

On being informed both by the Council (in my official letter printed in your last issue) and by myself subsequently (in a letter which he has not thought proper to send to you) of the true facts of the case, Dr. Gray, as I have already pointed out to you, does not retract his baseless and offensive charges against an absent man, but repeats them in a second letter.

I may add, that I have offered to show Dr. Gray Mr. Theobald's original paper, in order that he may convince himself that he is wrong, but that he has not availed himself of my offer.

P. L. SCHLATER.

THE ROYAL SOCIETY.

IN his address to the Royal Society at their Anniversary Meeting on Wednesday last, the President, Sir Edward Sabine, after mentioning the satisfactory progress of the Catalogue of Scientific Papers, and touching on a mournful topic—the decease of their highly-esteemed treasurer, Dr. W. A. Miller, proceeded to review some of the scientific operations and results of the year.

In 1863 Sir E. Sabine suggested that a series of pendulum observations, taken in connexion with the Great Trigonometrical Survey of India, might prove of much scientific value, and the suggestion, having been duly authorized, was ultimately carried into effect. Two pendulums belonging to the Royal Society, with other apparatus, were prepared for the work at Kew Observatory, and were shipped to India in 1865, under charge of Capt. Basevi, R.E., who, according to a report by Col. Walker, Superintendent of the Trigonometrical Survey, has executed his task with praiseworthy results. The pendulums have been swung at twenty-five stations on the mainland of India, from Cape Comorin in lat. $8^{\circ} 5' N.$, to Mussoorie, on the slope of the Himalayas, in $30^{\circ} 28' N.$, and on the Island of Minicoy, midway between the Maldives and Laccadives, in lat. $8^{\circ} 6' N.$ Other stations have been selected: four in the high table-lands of India between 32° and $36^{\circ} N.$, and one near the mouth of the Indus. These observations are to be supplemented by others, which Capt. Basevi is to make at Aden, and near the Bitter Lakes on the line of the Suez Canal: and on arrival in England the pendulums will be swung at Greenwich and at Kew; in the latter case for comparison with the original experiments.

The full value of these experiments will appear by-and-by. Meanwhile, a Committee of the Royal Society (including Col. Walker, who is coming home on furlough,) has been formed to draw up a statement, at the request of the Secretary of State for India, of such supplementary measures as may appear desirable.

From the sun-scorched plains of India Sir E.

Sabine turned to the frozen North, and the remarkable voyages of North German explorers along the coast of East Greenland. Having recently informed our readers of these voyages in a series of articles, we spare them a repetition, and pass on to the President's remarks on the currents of the polar sea, which in these days of active study of oceanic phenomena have a special interest.

"The discrepancy (to quote the words of the address) in the action of the currents experienced in 1823 and 1869 on the extensive ice-fields which occupy the middle space between the coast of Europe and East Greenland is very noteworthy. In 1823 the most careful observations of officers greatly practised in such investigations failed to discover any perceptible surface-current whatsoever, either by its effect on the ice itself, or on the surface-water of the sea between the ice and the Greenland coast; whilst in 1869 the crew of the *Hans*, having taken refuge on the ice after the loss of their vessel in the approximate geographical position of $70^{\circ} 50' N.$ and $21^{\circ} W.$, were carried by it to the lat. $61^{\circ} 12' N.$ and long. (about) $42^{\circ} W.$, being a drift extending over more than 500 geographical miles accomplished in little less than 200 days,—the average being somewhat less than three miles a day. In seas much encumbered by floating ice, currents are generally due to the prevailing winds; and there appears to have been in 1869 a considerable amount of northerly gales. But the frequent existence of a current setting to the south and south-west down the coast of East Greenland has been recognized by the highest authorities; and is regarded by Forchhammer, in his valuable memoir on the Phenomena of the Sea, in the *Philosophical Transactions* for 1845, as a returning branch of the Gulf-stream, recognizable as such by the difference in the analysis of the polar and equatorial waters. This branch of physical research has doubtless received full attention from the officers of the Germania, and we must await the publication of the complete account of the voyage for the full details."

The recent discoveries of enormous deposits of fossil plants in high northern latitudes will, as Sir E. Sabine justly observes, impart a new and interesting motive to future explorers of the circum-polar lands. The paper by Dr. Oswald Heer, of Zurich, published in the *Philosophical Transactions* for 1869, has added much to the evidence contained in former papers by that able palaeontologist of the existence in remote geological epochs of "a vegetation in some cases identical with, and in others scarcely differing from, that which now lives and flourishes in the Temperate Zone—a vegetation comprehending oaks, planes, chestnuts, and even a magnolia, the leaves and fruit of which were found in the North Greenland deposits. In all, Professor Heer has identified no less than 137 species of the Arctic Flora of the Miocene age; and he has moreover inferred, with great appearance of reason, that at the same era vegetation of the same character may have prevailed generally in lands within the Arctic Circle. The anticipation of future discoveries of plant remains, adding possibly largely to the number of 137 species already recognized, must tend to give to land explorations and excursions an interest which was comparatively wanting to them, when all that the explorer could anywhere hope to find (other than the scanty, though in some respects beautiful, Flora which the rigours of the Arctic region at the present time still suffer to exist) was at most the less attractive fossil remains of much earlier geological ages, to the climatology of which less interest attaches than to that of the comparatively recent (however ancient) Miocene age."

A large part of the address is occupied by a statement of the scientific merits of two distinguished savants, whom at their last ordinary meeting the Royal Society elected among their Foreign Members: Anders Jöns Angström, of Upsala, and Joseph Antoine Ferdinand Plateau, of Ghent. For more than forty years the latter has been engaged in researches on physical optics and allied subjects, including the laws of visual appearances, of ocular spectra, and the duration of impressions on the

retina. Although during twenty years of this period M. Plateau has carried on his investigations under the disadvantage of total blindness, he has not failed of accuracy, and his experiments are characterized by the most exquisite delicacy. His later years have been occupied by a series of researches, experimental and theoretical, to determine the figures of equilibrium of a liquid mass without gravity, the results of which fill eleven papers published in the *Mémoires* of the Royal Academy of Sciences of Brussels. "No one (says Sir E. Sabine) can contest the perfect originality of this series of investigations, or fail to admire the simple and effective means by which the author has carried out his experiments, and the sagacity with which he has arrived at results which have formed a new starting point for mathematical investigations relating to the corpuscular theory."

The science of Optics is also that in which Prof. Angström has most distinguished himself; and it is said of him that his 'Optic Researches,' published in 1853, contain the fundamental principles of nearly all that has been done since; and that he is "entitled to rank among the very highest of those who have within a few years developed the powers of spectroscopy to their present marvellous extent." The details of the skilful Swede's researches have been made known through the publications of the Royal Academy of Sciences, Stockholm, and the Royal Society of Sciences, Upsala. The chief points, whether of method or result, are ably set forth in the address; but we can find room for a few passages only from the list: they are such as will not fail to engage the attention of all who search the worlds of the sky with the spectroscope. Thus, in his investigations of the solar spectrum, Angström "found in the sun thirteen metals, of which titanium has 200 lines. The total amount of metallic lines is nearly 800, including most of the strong lines, so that probably the sun has few elements which are not found on our earth. There are some strong lines between E and G, whose origin as yet is unknown; one coincides with a line of bromine, whose presence is not probable. There are three strong magnesian lines not present in the sun; and oxygen, nitrogen, and carbon, so common here, are not detected there. He thinks the sun is not hot enough to make the first two luminous; carbon in the circuit of his battery shows no lines of its own, but those of its compounds. He doubts Plücker's notions of the same substance having different spectra, and thinks that the change is merely due to the increased temperature, which makes faint lines intense, and is disposed to think that the pillar-like appearance observed in some star spectra indicates a lower temperature than the black sharp lines which occur in others. The aurora and zodiacal light have in common a line ($\lambda=5567$) whose origin is yet unknown. It must be admitted (remarks Sir E. Sabine, in conclusion) that this list is the exponent of intellectual power of first-rate excellence, and of additions to our knowledge which are not only intrinsically valuable, but are also eminently suggestive of ulterior progress. Nor can Angström's claim to priority of entrance into this wondrous region be disputed by any unprejudiced judge. Though Stokes and Thomson nearly at the same time drew the same conclusion as to absorption, and even satisfied themselves of the identity of D with the sodium lines—though Stewart, and still more successfully Kirchhoff, again brought it before the public three years after,—yet this is what happens to every inventor or discoverer. Others follow in his track, some perhaps more successfully than himself, but his right remains untouched."

The Dredging expedition to the Mediterranean under Dr. Carpenter and Mr. Gwyn Jeffreys, in the Porcupine, of which an account will be read to the Society at their next evening meeting, and the forthcoming Eclipse expedition were then briefly noticed. Besides furnishing a large ship, the *Urgent*, for the transport of those observers who elect to take the sea voyage, the Government allotted the sum of 3,000*l.* to defray expenses, which may be regarded as a liberal contribution towards the advancement of astronomical science.

The President of the Royal Society is *ex officio* a Trustee of the British Museum. While attending to his duties in that capacity, Sir Edward Sabine felt that great good might result if surplus articles for which space cannot be found in the galleries of the Museum, particularly specimens of natural history, were lent to provincial museums under suitable regulations for their safe custody and return. At present, the Trustees are bound by Act of Parliament not to allow the removal of any article from the Museum which has once been brought within the walls; but the stringency of the Act might be relaxed. From what follows, it appears that the question has been raised.

The President said, "I have made this suggestion known in different quarters, and have found it, generally speaking, so favourably received, that I even thought it possible I might have been able on this occasion to inform you that some advance had been made towards its actual realization. I can only say at present, that some steps have been taken in that direction, which, I hope, may yet bear fruit."

Manchester, Bristol, Norwich and our other large towns should take up this suggestion and work it to a practical result. The benefit would be twofold: to the provinces and to the Museum. The latter would gain by then having room enough.

Then followed the delivery of the medals, an account of which will be found in another column; and Sir Edward Sabine concluded his address with these words: "If elected for the year which commences this day, and if I should be able to meet you here at your next anniversary, it will be to deliver over this Chair, doubtless to a younger, it may well be to a worthier occupant; it can hardly be to one having the welfare of the Royal Society more warmly at heart."

The proceedings terminated with the election of Council and officers for the year ensuing. Their names have already been made public (see *Athen.* Nov. 19); and shortly afterwards the Anniversary Dinner was held at Willis's Rooms, a large number of the Fellows and their friends being present. Around the President were grouped the Right Hon. W. E. Gladstone, the Lord Chancellor, Sir Henry Holland, Mr. W. Spottiswoode, the newly elected Treasurer, and other eminent Fellows. The event was one of more than usual interest, as it was the last time on which the President, Sir Edward Sabine, would occupy the chair. He had announced at the meeting of the Society a few hours before that he should not offer himself for re-election at the Anniversary Meeting in 1871, and it was not without emotion that the Fellows, whom the occasion had brought together in Willis's Rooms, listened to what was their President's farewell after-dinner speech. What the Society owes to Sir Edward Sabine's rare assiduity, to his scientific attainments, and to his ability to excite the working faculty in those around him, was well set forth by the Lord Chancellor in proposing the President's health. And the friendly relation between the Royal Society—as representing all science—and the Government, was pleasantly stated by the Prime Minister, in a speech which made clear to all present that the Chancellor of the Exchequer and his colleagues are never better pleased than when, in entertaining any reasonable request, they can promote the advancement of science. On this point, a large ship and 3,000*l.* supplied to the Eclipse expedition may be accepted as demonstrative evidence. But though, as Dr. Johnson somewhere says, that which we do for the last time we do with more or less of sorrow, yet Sir Edward Sabine must feel from the sympathetic manifestations with which his words were listened to, that he will carry with him on his retirement the cordial esteem of the Society over which he has so long and so worthily presided.

THE MEDALS.

The medals annually adjudicated by the Royal Society have this year been given to three of the Fellows, and to a Frenchman. To begin with the Copley Medal—the first in honour though the last in intrinsic value; it was presented to Mr. James Prescott Joule, of Manchester, for his experimental

researches on the dynamical theory of heat: one of the most profound and important questions in physical science. To any one capable of understanding it, the few words which express the ground of the award are unusually significant. They represent thirty years of inquiry, attended by a discovery of principles and a working out of conclusions at a time when the men who could appreciate their value or import might have been counted on the fingers. That the Royal Society recognized Mr. Joule's merits was shown by their conferring on him one of the Royal Medals in 1852, and now by the gift of the Copley Medal the discoverer of the law of the mechanical equivalent of heat—a law fraught with incalculable consequences—has had a further recognition which scientific men everywhere will heartily affirm.

One of the Royal Medals went to Prof. W. H. Miller, of Cambridge, Foreign Secretary of the Society, for his researches and writings in mineralogy and crystallography, and his scientific labours in the restoration of the National Standard of Weight and of Length. The success which has attended the proceedings of the Standards Commission is, in great measure, due to Prof. Miller's extensive knowledge, long experience, and habits of accuracy. As Sir Edward Sabine stated on presenting the medal, "not only were the state of Standards of all degrees of subordination and the legislation respecting them to be considered, but the Commission, and Prof. Miller in a high degree, had the serious and responsible charge of offering to the Government their matured opinions on the grave questions of introduction of Metric System, abrogation of Troy Weight, and future arrangement of the entire system of British Standards. It is believed that the fruits of these labours may be correctly stated as—the establishment of an office which for accuracy of standards and perfection in the methods of using them, may compare favourably with any in the world—the indication of the best direction of legislation in establishment of regulations for their national utility—and the exposition of the broad views which may advantageously be adopted by nations, especially by Britain, in deciding on the course to be followed under the competing claims of different systems. For this presumed success the country is greatly indebted to the ability, the science, and the incessant attention of Prof. Miller."

Of Prof. Miller's investigations in Mineralogy and Crystallography, it must suffice for the present to state that they have gained for him the highest reputation wherever those departments of knowledge are cultivated, and that his writings have been translated into different European languages.

To Mr. Thomas Davidson, a diligent but unobtrusive labourer in primeval natural history, was given a Royal Medal for his works on the Recent and Fossil Brachiopoda, and more especially for his series of monographs in the publications of the Paleontographical Society from 1847 to 1869. In these he has worked with rare disinterestedness.

The Rumford Medal, which comes but once in two years, was awarded to M. Alfred Olivier Des Cloizeaux, for his researches in Mineralogical Optics. These comprehend the determination of the optical properties of all the crystallized minerals and laboratory crystals that could be procured in a state suitable for observation. In this difficult task nearly five hundred crystalline species have been scrutinized and their optical constants measured. For example, the ratio or ratios of the velocity of light in air to its velocity within the crystal in the direction of the principal axes; the angle between the optic axes; the dispersion of the axes, and the effect of temperature upon the angle the axes make with one another. These last observations have led to very important and unexpected results. The effect of heat upon felspar, chrysoberyl and brookite, as upon many other crystals, is to alter the angle between their optic axes, which, upon cooling, return accurately to their original position; but, when the heat is increased beyond a certain limit, not the same for all, the position of the optic axes is permanently changed. Thus, in felspar the permanent change takes place at a low red heat, or about

600° C. Hence may be drawn a conclusion of great importance to geology, that the felspar examined had never been previously exposed to a temperature so high as 600° C. For an account of M. Des Cloizeaux's discoveries in circular polarization and his other researches, we must refer our readers to his *Treatise on Mineralogy*.

SOCIETIES.

ROYAL.—Nov. 24.—Gen. Sir E. Sabine, K.C.B., President, in the chair.—The Duke of Sutherland was elected a Fellow.—Anders Jöns Angström, of Upsala, and J. A. F. Plateau, of Ghent, were elected Foreign Members of the Society.—The following papers were read: 'Note on the Pendulum Observations in India, which are being carried on by Capt. J. P. Basevi, in connexion with the great Trigonometrical Survey in India,' by Col. J. T. Walker; 'On the Theory of Resonance,' by the Hon. J. W. Strutt; and 'On the Aromatic Cyanates,' by Dr. A. W. Hofmann.

GEOLOGICAL.—Nov. 23.—J. Prestwich, Esq., President, in the chair.—The following communications were read: 'On some points of South African Geology, Part I,' by Mr. G. W. Stow; communicated by Prof. T. R. Jones. In this paper, observations were made on the stratification of the Jurassic beds of Sunday's and Zwartkop's rivers, resulting from researches made by Mr. Stow, with the view of determining the exact position of the several species of fossils found at the exposures on the cliffs of these rivers, and from this the sequence of the various beds. He next treated of the so-called Saliferous beds of the district, and then of the Tertiary beds both inland and on the coast. He distinguished three zones on the coast later in date than the high-level shell limestones (Pliocene?) of the Grass Ridge, and other parts of the interior. The author concluded by tracing the probable climatal and geographical changes in this region during geological times.—'Note on some Reptilian Fossils from Gozo,' by Mr. J. W. Hulke.—'On the discovery of a "Bone Bed" in the lowest of the "Lynton Grey Beds," North Devon,' by Dr. F. R. Fairbank; communicated by Prof. Duncan.

SOCIETY OF ANTIQUARIES.—Nov. 24.—A. W. Franks, Esq., V.P., in the chair.—Sir W. C. Trevelyan, Bart., presented a photograph of antiquities preserved at Wallington, Northumberland.—Col. Haworth-Booth exhibited a pedigree of the Booth family.—Mr. E. Peacock exhibited a Sacring Bell of the fifteenth century, found in Bottesford Church, Lincolnshire.—Sir W. Tite, C.B., exhibited—1, A Roman vase and fibula, found at Kelvedon, in Essex; 2, A glass vessel of the seventeenth century; 3, A gold ring, found at Colyton, Devon.—Lord Wharncliffe exhibited a Romano-Celtic sword, found in Wensleydale, on which Mr. Franks made some remarks.—Mr. A. Nesbitt read a paper 'On Wall Decorations in *seccile* work,' illustrated by drawings of mosaics in glass, from the Palazzo del Drago, at Rome. Dr. Birch also addressed the meeting on the same subject.

INSTITUTE OF ACTUARIES.—Nov. 28.—W. B. Hodge, Esq., President, in the chair.—Mr. W. S. B. Woolhouse was elected an Honorary Member.—The following gentlemen were elected Associates: Messrs. R. C. Tucker, J. Dowson, A. F. Burridge, E. A. Colquhoun, J. Hardy, W. Haugh, J. Graham, J. Cameron, R. E. James, C. D. Higham, and J. Martin.—A paper was read by Mr. T. B. Sprague, 'On Legislation in reference to Life Insurance and Life Insurance Companies.'

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 2.—General Monthly Meeting. London Institution, 4.—'Chemical Action' (Educational Course). Prof. Odling.

TUES. Entomological, 7.—'Monograph on the Ephemerida,' Rev. A. E. Eaton.

ROYAL ACADEMY, 8.—'Anatomy,' Mr. R. Partridge. SOCIAL SCIENCE, 8.—'Treatment of Vagrants and Able-bodied Paupers,' Dr. Stallard.

ARCHITECTS, 8.—Engineering.

EDINBURGH, 8.—'Construction of Metal and Timber Arches,' M. Jules Gaudard.

ANTHROPOLOGICAL, 8.—'Races inhabiting British Isles,'—'Archæic Structures of Gaul and Devon,' Mr. A. L. Lewis;

'Forms of Ancient Interment in Antrim,' Dr. Sinclair Holden.

WED. SOCIETY OF ARTS, 8.—'American System of Associated Dairies and Co-operative Farming,' Mr. H. M. Jenkins.

— GEOLOGICAL, 8.—'Fossils from Cradock, Cape of Good Hope,' Dr. G. Gray.—'South-African Geology, Part 2,' Mr. G. W. Stow; 'Geology of the Cape of Good Hope,' Mr. G. Gilfillan.

— ARCHAEOLOGICAL ASSOCIATION, 8.—'Roman Pavement at Lillebonne,' M. Ch. Roessler; 'Imitations of Tarned Work,' Mr. H. S. Cumming.

THURS. LONDON INSTITUTION, 7.—'Count Rumford and his Philosophical Work,' Mr. W. M. Williams.

— MATHEMATICAL, 8.—'Further Remarks on Quartic Surfaces,' Prof. Cayley; 'Polar Correlation of Two Planes, &c.' Dr. Hirst; 'Systems of Tangents to Plane, Cubic and Quartic Curves,' Mr. J. J. Walker; 'Order and Singularities of the Parallel of an Algebraical Curve,' Mr. S. Roberts.

— ROYAL, 8.—'Antiquaries,' Dr. O'Callaghan; 'Deed appointing Sir John Fastolf Governor of the Bastille,' S. Hen. V.; Mr. J. G. Nichols.

— ASTRONOMICAL, 8.

Science Gossip.

WE understand that a book entitled 'On the Genesis of Species,' by Mr. St. George Mivart, F.R.S., will shortly appear, which deals with the subjects treated of by Mr. Darwin and Mr. Wallace, but from a different point of view. The work will be profusely illustrated.

MESSRS. LONGMANS promise 'A Telegraphic Dictionary of the English Language, forming a Complete Code for the Transmission of Telegraphic and Postal Card Messages on every subject,' by Major Frank Bolton. This code is so arranged that all the words and many sentences in the English language can be expressed by a single word or by a limited number of letters or figures.

THE COUNCIL of the Royal Archaeological Institute have passed a vote of sympathy with the Memorial of the Royal Irish Academy, in reference to the scientific collections in Paris, given in our last number.

WE have received a note from Mr. Pears, the Secretary of the Association for the Promotion of Social Science, in which he says that the executive committee, "on behalf of the Association, feel bound to give their most unqualified contradiction to the charges of courtesy brought against their President, and to express, as they have already done, their warm appreciation of his generous and successful efforts on the occasion of the visit to Alnwick to offer hospitality to the members of the Association."

AMONG scientific works that have lately appeared in Holland, are 'The Shadows of the Earth,' with about sixty-five illustrations, by Dr. T. C. Winkler; 'The Botany of the Netherlands, North Sea Islands, Texel, &c.,' by F. Holkema, a small supplement to the Flora of Holland; 'The Statistics of Java and Madeira, from 1855 to 1860, and a portion of the General Statistics of the Netherlands devoted to the History of Joint-stock Enterprise.'

AN AMERICAN agriculturist, who has recently travelled in the treeless regions of the "far west," mentions facts which tend to weaken, if not to overturn, the theories of those who hold that the great plains can never be made to bear timber. Although the trees that do grow naturally in those parts are so stunted and distorted as to lead to the conclusion that the climate is utterly opposed to the growth of anything better, yet plantations have been made in Eastern Kansas which are as flourishing as could be desired; a ten years' growth having produced handsome trees fifty feet in height. The most valuable among these are oak, hickory, and black walnut. It is found, too, that fruit trees, including the grape-vine, thrive and yield abundantly in sheltered situations. Is this to be regarded as the beginning of planting operations which, in course of years, will cover all the wild wastes with timber up to the foot of the Rocky Mountains? What a grand compensation that would be for the loss of the forests which are fast falling before the axe in the Middle States!

A CAPITAL biography of Prof. G. B. Amici, written by Signor F. Palermo, appears in the last number of the 'Bullettino di Bibliografia e di Storia delle Scienze Matematiche e Fisiche,' published at Rome by Prince B. Boncompagni.

PROF. TFAUTSCHOLD, an eminent German geologist settled in Russia, in his new work on the upheaving and sinking of the terrestrial superficies—'Ueber sekulaire Hebungen und Senkungen der

Erdoberflaeche (Moscow, 1870)—advances a new theory, in opposition to the views recently expressed by the Italian Prof. Girolamo Boccardo, in his learned work entitled 'Sismopirologia.'

FINE ARTS

WINTER EXHIBITION of PAINTERS in WATER COLOURS, at the NEW BRITISH INSTITUTION, 35, Old Bond Street, NOW OPEN, including also the eight works by H. R. H. the Crown Princess of Prussia and H. R. H. Princess Louise, from the War Relief Exhibition. T. J. GULLICK, Hon. Sec.

The SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL WINTER EXHIBITION of SKETCHES and STUDIES by the MEMBERS, is NOW OPEN, at their Gallery, 5, Pall Mall East. Ten till Five. Admission, One Shilling. ALFRED D. FRIPP, Secretary.

GUSTAVE DORÉ—DORÉ GALLERY, 25, New Bond Street—EXHIBITION of PICTURES, including 'Christian Martyr'—'Mysteries'—'Triumph of Christianity'—'Francesca de Rimini' at the New Gallery.—OPEN from Ten till Six. Gas at dusk.—Admission, 1s.

Will shortly Close.
EXHIBITION of HIGH-CLASS FRENCH PAINTINGS, at T. M'LEAN'S NEW GALLERY, 7, Haymarket.—LE GRAND MUSEUM, Paris, having removed most of his Pictures to London, are instructing Mr. M'Lean's care for exhibition, and will be ON VIEW during the next few days.—7, Haymarket. Admission on presentation of Address Card.

WINTER EXHIBITION of CABINET PICTURES in OIL, DUDLEY GALLERIES, Egyptian Hall, Piccadilly.—The NINTH ANNUAL EXHIBITION is NOW OPEN daily from Ten till Five.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALI, Hon. Sec.

OLD BOND STREET GALLERY, 25, Old Bond Street.—The SECOND WINTER EXHIBITION of PICTURES, in Oil and Water Colours, is NOW OPEN.—Admission, 1s.; Catalogues, 6d. G. F. CHESTER, J. W. BENSON, J. Hon. Secs.

SOCIETY OF PAINTERS in WATER COLOURS.

NOTWITHSTANDING the evident and generous effort made by Mr. F. Shields to supply the places of Messrs. E. Burne Jones and F. Burton, this gathering will be remembered by its lack of many of its old charms. Death has removed James Holland; so that we sadly miss his Venetian dreams and faery lore in Art. C. Rosenberg, a clever landscapist, with a limited and lately-developed poetic faculty, has likewise gone on the long journey. The Society has, moreover, lost two of its most eminent members in Messrs. Jones and Burton, artists whose resignation was in every sense unfortunate to it, and appears to have been induced by, to say nothing of want of tact, strange lack of respect for abilities of the rarest order. As if these permanent and irreparable losses were not enough, the present gathering suffers additionally by the absence of drawings by Messrs. Holman Hunt, S. Palmer, and the brothers Fripp. As the Exhibition is destitute of contributions from so many as seven members of that section which was more properly artistic than its fellow, the student may tax his memory for what remains to give technical and intellectual value to the mass of works which, happen what may, is inevitable. In all probability, even if every member of intellectual powers and aesthetic accomplishments ceased to belong to this body, their places could be filled by persons capable of making any number of attractive pictures, such as could, for a time at least, buoy up that leaden lump of incapables and "bad-bargains," of which this, in common with other societies, has an almost intolerable share, and from which they can never escape until the membership of them is made terminable at some shorter period than that of life. If we pursue still further that process of elimination which has affected this gathering, and recognize what would remain if the pictures of Messrs. Dodgson, A. W. Hunt, F. Walker, Boyce, Pinwell, Powell, Shields, and one or two more, were absent, it will be easy to conceive how much it must have cost the Society to part with Messrs. Jones and Burton, and how anxiously it must look for recruits of genuine and generous abilities; of tyros and commonplace people there are more than enough outside, and of the latter, at least, a grievous load within the body. Our present business is to assist the memory of the student, who might inquire what is here apart from commonplace works; that is, to examine what remains of intellectual and technical value, when so many able men are unrepresented.

Mr. F. Walker does great service by a picture of nearly perfect character, and three others which are charming. Mr. A. Hunt has so many that we

could spare some for another occasion. Above the average of these are four which will move the student to the warmest applause. Mr. Dodgson, who has of late developed a fine, natural gift in a very original manner, appears now as a master. Mr. Boyce's varied powers and rich exercises of loyalty to a fine principle are as enjoyable as ever; while Mr. Marsh, the last-elected Associate, proves an acquisition. Mr. Powell's sea-lore rejoices the student of nature. Whatever there may be of interest outside the group formed by these artists' pictures we will endeavour to indicate after reviewing their works.

Mr. Walker's anonymous drawing, No. 334, has, with abundance of incident, nothing but beauty in nature for a subject. Incidents are supplied in abundance by the figures: a ferry-boat is coming to shore at the landing-place of a red, brick-built, Thames-side village; in the boat are a stalwart lad, whose skilful sculling is admirably rendered, and a buxom country damsel, who, as graceful a model as her companion is stalwart, sits in perfect ease and holds a bunch of glowing flowers; on the shore a woman shouts loudly, gesticulates violently, and threatens some ill-behaved urchins; other children stand by her; men loiter near the place, and idly enjoy the soft calm of the evening air, which is flushed in softened fires of an autumnal sunset: these fires make the red houses still more ruddy, their shadows to look cool. Small craft are gathered by the beach; a group of swans float on the downward-speeding stream, sidling on its current, so as to keep their places near the land. This is a gem of exquisite execution, the result of intense feeling for nature and perfect taste. Stothard might have designed the elegant figures, but he would not have wrought them out so thoroughly as Mr. Walker has done; several of them have the grace of the antique with the verisimilitude of modern *genre* at its best: notice the posing of the rower as, freely turning to look at his landing-place, he unships one scull and, in order to swing his boat, lets its fellow skim the water; one can see that the girl is about to rise from her seat: observe, too, the care which has been expended in designing the swans, the diversity and freedom of their moving, and the skill with which they have been drawn. The charm of this picture is completed by the richness and sobriety of its colouring, the faithful rendering of the varied textures of the objects represented, the unity of its chiaroscuro, and the breadth of its effect. No. 385 is by the same artist, one of those book-illustrations to which the observer hardly knows whether more to admire its perfect propriety as an "illustration," or to regret its inevitable misfortune in being only half understood when the text has had its day. It refers to a novel of modern life, 'The Village on the Cliff,' by Miss Thackeray; it is wrought as perfectly as a picture by M. Meissonier, and has a wealth of grace that the Frenchman never rendered; above all, pathos and a beauty of homeliness such as never appear in him. *An Amateur* (379), an old man hesitating about cutting cabbages in a garden, and *A Sketch* (381) complete the list of Mr. Walker's contributions.—Mr. Marsh's best work is *The Pilot on the Look Out* (50), a man with his young brother seated beside him on a rock. This seems rather like an incomplete picture transformed by hasty workmanship into a "sketch," than a thoroughly considered work, i.e. a picture, or a study. Its parts are very unequal in completeness, the faces being treated with skill and pathos, the flesh being admirably painted, and the expressions almost perfect; but while great breadth of tone aids the noble distribution of the colour, and the textures are cleverly reproduced, there are considerable portions which are not thoroughly executed. Still, so delightful are the faces, so graceful is the attitude of the boy, so intense and vigorous is the colour, that we rejoice to see in this picture the power of a true and heedful artist. After looking at several of his other contributions, which are inferior to this, one cannot avoid fearing that Mr. Marsh may fall into that fault of manner which besets his neighbour, Mr. J. D. Watson, painter of *The Limpet Gatherer* (58), who

is over-fond of dark-blue dresses, and paints them too much alike. The last-named picture shows a girl on the sea-shore, stooping to gather shell-fish, but she does not seem, so weak is the design, in earnest at her task; her head is rather small, her body rather long, and, notwithstanding the strength of the painting and the force of the colour, the whole lacks richness, softness and breadth; and lacking richness, it suffers from defect of brilliancy. *Jessie* (178) shows a blooming Northumbrian fisher-lass carrying baskets; the face is capital, but the background bears marks of the lamp. Those who compare *Sea-Cave* (365) with 'The Pilot,' will probably echo our warning to Mr. Marsh, that however ably he may paint blue garments, however fine may be their colour, he may paint them too often.—We sincerely regret that Mr. F. J. Shields' ambition has betrayed him with the series of large crayon studies of female demi-figures, which are melo-dramatic in other respects than their names of *Inex* (102), *Young May* (169), *Olympia* (241) and *Lucretia* (293). The faces of these pretentious works are not genuinely expressive, the arms are hardly well drawn, although fine drawing is their technical aim and end.

Mr. Pinwell disappoints many of his admirers with pictures like *At the foot of the Quantocks* (103), a view of a village and church, with some astoundingly ill-drawn and unsubstantial figures. A fine sense of colour, outrageously exaggerated and unrefined, redeems many of the shortcomings of this work. *Landlord and Tenant* (272) has a heart-rending subject, the visit of a ruthless "owner of small property" to his miserable widowed lodger and her family. The picture is hot in colour, and curiously unsubstantial in painting, yet, apart from the exaggerated and sensational expressions of the faces, there is much of rare merit and fine art in the design and painting of this work. Mr. Pinwell's art is either in a transitional state, or it is, more unfortunately, feverish in its nature. It is difficult to say whether this is a bold study or an unfinished picture.—Mr. J. Gilbert is represented here by several of those dashing pieces of melo-drama which, in art, so often astonish as well as puzzle us, and of which one is apt so soon to tire. When we give the name of No. 29 as *The Standard*, our readers know that it comprises an elderly knight, or man-at-arms, mounted, in admirably-painted armour, with a large red flag and the usual counterbalance of black to suit, also certain military accessories, human and other. Of course, this is a work of considerable attractions and no mean merits; but what more can we say? The same inexhaustible sketcher of half-a-dozen ideas has several works less attractive than the above.—A less expansive genius, with far less real artistic powers than Mr. Gilbert, is Mr. Lundgren, whose Orientalized and not unattractive sketches without ideas are rife here.—Of the same class, less free, less genial, more theatrical and more absolutely fossilized in manner, are the works of Mr. C. Haag, whose *Girl at a Well* (117) is a wonder to us, to say nothing of (203) his *Peasant Girl from the Kingdom of Naples*, or anywhere else. Is that *Sheikh* (206) Arab or Irish? Is that *Pifferaro* (265) wax or wood?

In an exhibition of sketches Mr. F. Tayler's hunting and other subjects are aptly and pleasantly placed.—Mr. Brittan Will's cattle pieces have, generally, an equal charm with those we have often enjoyed. His *Afternoon on the Thames at Sonning* (38) is a charming and sunny little picture of cows in calm water; the whole is warm and fresh. *Scene in Sussex* (67) shows cows at a pool in a treeless plain, with distant downs, which are treated with a fine sense of space; but there seems a want of variety in the surfaces and substances represented. *A Scene in Glen Urquhart* (107), a mountain road, and *A Scene near Festiniog* (141), are capital. *A Sunset in Sussex* (192), glowing over a flat, although strong and brilliant, suggests the lamp.—In his studies of creatures with white hides, Mr. B. Bradley shows a curious taste or the signs of an exceptional course of study. His sense of character in animals is as undeniable as his power of drawing them, *vide* the *Brahmin Cow and Calf* (24), which are deliciously painted, if they are not quite solid, and unfortunate in the excess of

brown in the accessories of their stable. Defect of solidity appears, in the large drawing of a white dog, *My Friend Fox* (294).—Mr. F. Smallfield has many sketches of contradictory and, to the critic who has to define his rank in Art, baffling sorts; here and there shines a gleam of true feeling, here and there a trace of genuine craft, yet both are marred, the one by occasional carelessness, the other by frequent bad taste.—Mr. S. P. Jackson continues his studies of sea-coasts and rivers with success. *Streetley on the Thames* (13), a greyish evening effect, is a little chalky, but very delicate. *Kynance Cove* (55) is also rather chalky, but renders the atmosphere admirably; the sea and rocks are well painted. Several other studies, taken in the neighbourhood of the Lizard and Land's End, are worthy of the notice of the visitor.

Among the most admirable examples here are those of Mr. A. Hunt; and all of them deserve careful study. They are works of Art, in which a loving spirit has led the painter directly to nature. *View in Ross-shire* (80) is a beautiful picture of a river spreading in a wide channel, in moorland, with mountains in the distance: the sky is full of learning. *Study for the Large Drawing of a Rainbow in Dolwyddelan Valley* (157) is executed in sepia, and thus gives the chiaroscuro and light and shade of the picture without its colour. Equally admirable and honourable to the artistic spirit of the painter is *Llandecwyn* (166), also in sepia, and a superbly-wrought study, which is remarkable for its atmospheric truth. *View near Loch Corryvreckan* (176), should be noted for its own sake. *Peat-bog at the Head of Loch Maree* (202) displays a noble sense of the magnitude and richness of the subject, so that one is enchanted by it. A rough path leads over a moor to the greater waste of a mountain-side clad in green of diverse and splendid hues; further off are summits in purple and grey; all below a sky which is saturated with light. Many other examples enhance the reputation of this painter, great as it is.—At least equally acceptable to the artist and lover of nature with those by Mr. Hunt are the pictures which Mr. Dodgson contributes: no member has so distinctly advanced in skill as this painter. He deals broadly with nature, selects his elements from her stores, and combines them with that powerful sense of Art which is never so well seen in English water-colour painting as in the productions of that great master, David Cox. Every touch is balanced and studied, yet the whole is subservient to truth. *On the Lyn, North Devon* (91), is perfect; so too is *River Scenery* (106); *Ludgate Hill* (123), shows how the same principles are applied to diverse subjects: this is only less admirable than the first-named drawing. *Study, Liverpool* (164), for grouping of the elements of rock, water and foliage, is not, in its way, to be surpassed. Here simplicity has become grandeur by masterly treatment. *Study, on the Lyn* (174) is a gem of vigorous painting. Note also *Evening on the Lyn* (370).—Mr. G. P. Boyce renders Nature in a manner which has little in common with that of Mr. A. Hunt, still less with that of Mr. Dodgson; yet he also is a powerful painter. *Cottage and Barn at Holmbury, Surrey* (122) shows an old red-brick house, with redder tiles, deep in lush foliage and dewy air. *An Old Fortified House in Northumberland, two Sketches* (233) depict a building of stone, with brick chimneys, and are delicious to the eye of the lover of broad effects and delicate greys. *Farm-House at South Stoke, Oxfordshire* (300) may be said to be, for the first time in our knowledge of the artist's works, a little painty; nevertheless, it is of a high order. Probably the most admirable of Mr. Boyce's pictures here is that exquisitely-drawn, vividly-coloured triumph of foreshortening, *In the Roman Dyke at Dorchester, Autumn* (338): this shows the slightly curving lines of the great earthwork with the flat way between them clad in the gloriously-hued herbage of autumn, without a tree to mark the distances. Dependent on the drawing, modelling and toning of a wonderful multitude of details for its perspective effect and solidity, this work is as masterly as Mr. Dodgson's studies; it

is even more brilliant than they and those of Mr. A. Hunt are; intensely literal, it is hardly less grand.—Mr. F. Powell's coast scenes remain to be noticed among the works of Fine Art here. *Harbour at the Head of Loch Scavaig* (18), with a sky of brass-like tint; this picture of a lake and hills, with a cascade falling from one to the other, is very delicately graded and truly drawn and coloured. Three drawings, No. 76, are so many gems, of which, on the whole, we prefer the first, *Inverkip on the Clyde. Carrick Castle, Loch Goil* (160) is exquisite. *A Gale* (378) takes us out at sea, and is a marvel of fine drawing of waves.

PROF. RUSKIN ON SCULPTURE.

THE course of lectures which Prof. Ruskin is delivering in Oxford during the present term, is on the subject of Sculpture. After an introductory lecture on the 'Division of the Arts,' he commenced the series by explaining the influence of imagination on sculpture.

To the full development of the creative imagination three things are necessary. First of all, *Mimicry*, beginning with the rough outline of the reindeer sketched on the flat surface of the bone with a flint chip; in its early stage drawing no distinction between painting and sculpture, but accentuating the one by the other. Thus in some of the Egyptian monuments we find the outline of the painted figures marked by the graver's tool.

But it is not long before the mimetic instinct outgrows itself, and Art proceeds from the object of sight to objects of imagination, from the real to the ideal; it seeks to bring the Immortals out of the clouds to dwell among men; it endeavours to represent the unseen. Hence the second necessary to the development of sculpture is *Idolatry*,—the desire for the companionship of the invisible powers, and the wish to do them honour. This idolizing instinct appears in all the best Pagan sculpture: it is not personality which is given to the gods—it is rather interpretation of their attributes. There is no image of the sun because he himself is seen by men.

This idolatry cannot be directed aright without a third requisite, viz. *Discipline*. The heart of the nation must be set on the discovery of equal law. They must be desirous of equity, order, and wholesome restraint. We see in Greek sculpture a natural effort to discover the nature of justice, as we see in the Tuscan a similar effort to discover the nature of justification. Thus it is that truth and decision is imported into all its acts, and that the things imitated are chosen for nothing except their pure beauty.

In the degeneracy of Sculpture, a fourth characteristic has a tendency to manifest itself, viz. *Lust*. It may be that in Pagan times this element appeared during the golden age of sculpture in the Phallic worship; but now it is a mark of weakness and degeneracy, and the Art which admits it is not far off from its decline and death.

The Greeks have taught us for ever what is the proper object of Sculpture. It represents wisdom and skill combined with strength. The owl of Minerva was considered by the best men of all ages as the type of the spirit of wisdom. It is found in Venetian and Florentine Art; it sits by the side of St. John the Baptist, and is present at the martyrdome of saints. Hephaestus, again, represents the agricultural workman, together with the physical character of fire. The birth of Athene from the head of Zeus, cleft by Hephaestus's axe, is the birth of wisdom through the agency of manual labour.

In Sculpture, everything must tell of life; mere physical power is not enough, necessary as it is to Sculpture; it must be physical power in action, and combined with intellectual force. Dress and armour must always be introduced as subsidiary to action. An Athenian invariably employs it to exhibit the beauty of the action of the body; a Florentine to conceal the body, but to exhibit mental emotion. We see this especially in Michael Angelo. It is a distinct sign of decadence in Sculpture when dress and armour are represented for their own sake.

Fine-Art Gossip.

THE private view of the Winter Exhibition of the Society of British Artists takes place to-day (Saturday); the gallery will be opened to the public on Monday next.

The Society of Painters in Water Colours gives notice that in future the elections of Associates to the body will take place in March. The third Monday in March is the day appointed for receiving the drawings of candidates.

THE proposition made by Mrs. Brown, of May Fair, has been declined. This lady offered 50,000*l.* to induce the Metropolitan Board of Works to abandon that plan for widening Park Lane, which has so frightened the five residents in Hamilton Place. As it is the result of strenuous fighting, during more than five years, with all sorts of open and occult influences, from the stringent antagonism and bold defiance of public opinion that characterize the Office of Woods and Forests, to the action of more excusable appeals to self-interest, it would have been a strange dereliction of duty if the Board had done more than express its "regret that it is not in a position to accept the offer." It was stated to the Board that it would cost the metropolis 30,000*l.* additional if this temptation were yielded to, and 50,000*l.* to get rid of the contracts which had been entered into. If it is worth while to offer so large a sum as 50,000*l.* to preserve the privacy of five houses, and retain for private use that small piece of public land which now serves as a garden at the north end of Hamilton Place, one cannot but wonder what must be the value of Hamilton Place itself: one might suggest an inquiry to this effect; also on what terms this property was let by the Office of Woods and Forests. Meanwhile, a noble opening, which would be, morally and physically, beneficial to thousands, presents itself to Mrs. Brown's generous feelings and magnificent public spirit. Within sight of May Fair is the Haymarket, at the top of which is an unsavoury street leading north: it is desired to connect this street with Poland Street, on the south side of Oxford Street, and make a channel, not only for trade, but for light and air. It is estimated that just 50,000*l.* would suffice for this work.

A new picture, by Cima da Conegliano, has been added to the National Gallery, and numbered 816; it represents the 'Incredulity of St. Thomas.' Christ, half-draped in white, and wearing a cruciform nimbus, stands in the centre of the Apostles and exposes his side to the doubting disciple; the other followers look on with differing expressions. This picture is painted, after the early Venetian manner, with a great deal of brilliancy, firmness, learning, and characteristic attention to chiaroscuro. It has the luminous look of the school of the time of the life of the artist, who died in 1517; it is signed on a scroll which lies on the floor in front of the figures. The scene is as characteristic of the school as the other features of the picture are; it consists of a large hall, paved with squares of diverse-coloured marbles, with two openings in the wall behind and above the heads of the figures; through these we discern the landscape which is so common and so charming in such examples. This is a very fine specimen of the power and learning of the painter, who is thus fairly represented in the Gallery.

MR. C. DRURY FORTNUM informs us that he has received a letter from a friend in Rome, in which he says: "This morning (Nov. 21st) the regular and total excavation of the Forum has been commenced, as well as that of the adjacent monuments. We have 300,000 francs and 200 good workmen, Signor Rosa has the direction, and has immediately proposed a general plan for the excavation of all our *carre rive*." First, we begin with the Forum Romanum; then we shall attack the Palatine, the Forum of Augustus, &c.—*Siste contento?* He also tells us that Padre Malooly has made a rare discovery at San Clemente—a Mithreum perfectly intact, built probably at the time of Julian, in hatred of Christianity, at the side of the apse of the Basil-

lics of Constantine. The mosaic roof is in imitation of a cavern. The *altare* is there, the sacred stone (*cos*), an *ara* with the usual mystic bas-relief; a statue of Mithras; niches for the Genii; the division for the initiated, &c. Near Genzano the remains of the Temple of *Diana Nemorensis*, with many inscriptions, have been brought to light: one of these contains the whole inventory of the objects of the sacristy (*di sacristia*), a most interesting document, which affords precious details of the worship of that deity.

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir MICHAEL COSTA.—FRIDAY WEEK, December 14.—In celebration of the Centenary of the Birth of the Composer, Beethoven's MASS IN C and MOUNT OF OLIVES will be performed. Tickets, 2s., 5s., and 10s. 6d., now ready at No. 6, Exeter Hall.

Note.—The collection of the few shillings taken up by last year's subscribers will be added, and subscriptions at once received for them, entitling to double tickets for the above performance.

The Annual Christmas Performances of 'The Messiah' on the 23rd and 26th December. Tickets now ready.

SACRED HARMONIC SOCIETY.

THE association of amateurs who first assembled in Gray's Inn Lane to practise choral singing, little imagined that it would, in course of time, assume the proportions of a National Institution. If a foreigner visits this country during the season of the Sacred Harmonic Society, the first place he goes to, either spontaneously or by invitation, is Exeter Hall. He is astounded—he be a Spohr or a Mendelssohn, a Berlioz or a Meyerbeer—by the notification that once in a fortnight there is gathered an orchestra of over 700 performers to execute the oratorios of Handel, and the works of other master-minds who have written sacred music. Even in Rhineland, it can only be once in three years such a gathering can be mustered: and, setting aside the professional members, instrumental and vocal, of this vast assemblage, it is indeed remarkable that amateur choristers and players, from all classes of the community, can be thus collected to do homage to mighty Music, rendered in its highest forms. The early workers of this Society are yearly diminishing—for it is the thirty-eighth season which is now progressing. The heaviest losses ever sustained were those of Mr. Harrison and Mr. Bowley, the former the President, the latter the Treasurer; their deaths only took place in August last. Mr. Brewer, the Honorary Secretary for so many years, is now the President; his old post being filled by Mr. Puttick; whilst Mr. D. Hill, one of the original Committee, officiates as Treasurer. Without underrating the services rendered by Mr. Surman, the first conductor, it is musical history to record that the Society has taken its high position since the wielding of the *baton*, in 1848, by Sir Michael Costa. Without his directing head and hand, there never could have been the Handelian Festivals at the Crystal Palace; those grand gatherings having sprung from the training of the metropolitan choirs at the Sacred Harmonic Society. How the Exeter Hall executants have yearly gained in confidence and certainty was exemplified fully at the performance of Handel's 'Judas Maccabeus,' at the opening concert of the 25th ult., one of the oratorios which has the advantage of Sir M. Costa's admirable accompaniments, which are never overdone, are often picturesque, and are generally imbued with the Handelian spirit. The choristers were generally in good cue; they are not, as in the early days, mere shouting and screaming machines, but they sing with a keen sense of dramatic feeling, and are quite susceptible as to the conductor's vivid colouring of the score: his beat to them is as intelligible as if the directions were given in spoken words. The 'Judas Maccabeus' is always attractive for the vigour and variety of the choral writing—now sacred, then secular; for Handel, as an oratorio composer, is as thoroughly dramatic as in his early operas—in his scenes of the earth, earthly, and devotional when he soars to sacred situations. The solos were sustained by Madame Vanzini, who is quite anti-Handelian in her style; Miss Vinta, who sang unaffectedly and

with excellent effect; Madame Patey, with her magnificent voice; Mr. Vernon Rigby, a very vigorous tenor, who is gaining ground rapidly; Mr. Montem Smith, a most serviceable artist, whether as principal in an emergency or as second tenor habitually; and Signor Foli, whose organ is better than his method. Mr. James Coward, of the Crystal Palace, is again at his post as organist. On the 16th of December (the eve of Beethoven's birthday), his Mass in C and 'The Mount of Olives' will be performed for the centenary celebration. Madame Viardot is engaged to sing in the Christmas performances of 'The Messiah.'

MONDAY POPULAR CONCERTS.

THE six string quartets marked Op. 18, have been executed consecutively by the same players in three successive concerts: namely, Madame Norman-Neruda, Messrs. Ries, Zerbini, and Piatti. These early works of Beethoven have essentially the Mozartian type. The programme of the 28th ult. contained the Sonata in A flat, Op. 24, for pianoforte, and the Sonata in A minor, Op. 23, for piano and violin. Of the 35 pianoforte Sonatas of Beethoven, Op. 26 is one of the most interesting, containing as it does, the funeral march; it was admirably played by Madame Arabella Goddard, the *allegro* final movement being re-demanded. Associated with Madame Norman-Neruda the A minor Sonata could not fail to excite more than ordinary interest, and the two ladies were quite equal to the task of realizing the composer's intentions. Herr Stockhausen sang four of Beethoven's songs—the 'Andenken' and 'Abendlied,' and 'Der Abend' and 'O kostliche Zeit,' the latter accompanied by Madame Norman-Neruda and Signor Piatti on the violin and violoncello, the former by Mr. Benedict on the pianoforte. In the singing of the Lieder of Beethoven and Schubert, the German basso is unrivalled in accent and expression. He is heard in such works to infinitely greater advantage than when he sings through a full orchestra. This was exemplified at the Crystal Palace last Saturday, when he gave Schubert's 'Wanderer,' cleverly scored by Herr Hiller, of Cologne, but the effect of it is finer with the pianoforte alone.

BEETHOVEN'S 'RUINS OF ATHENS.'

SCHINDLER, in his life of Beethoven, makes but slight allusion to the music to 'Die Ruinen von Athen.' He merely states that the work was composed in 1812, for the opening of the new theatre in Pesth, and that it was revived on the 3rd of October, 1822, the birthday of the Emperor Francis, for the opening of the new theatre in the 'Josephstadt.' It appears that Kotzebue wrote the original libretto in 1812, and that it was executed on the 9th of February in that year at the inauguration of the new theatre in Pesth, and in honour of King Stephen. In 1822 Carl Meusel supplied a new text adapted to the atmosphere of the Austrian capital, in honour of the Emperor. Looking at this music, it is pretty palpable that 'A plague on both your houses' must have been Beethoven's notion in setting such miserable twaddle. The composer despised equally the adulation of King and Emperor, and his operatic experience with 'Fidelio' had disgusted him with theatrical manifestations. He produced 'King Stephen' on the same evening as 'The Ruins of Athens.' Despite the weakness of the greater portion of these two Hungarian musical dramas, there are gems in both worthy of the genius of Beethoven. It would, therefore, have been better if, at their ninth Beethoven Commemoration, on the 26th ult., the Crystal Palace directors had confined their selection from 'The Ruins of Athens' to the Chorus of Dervishes, the Turkish March, and to the Interlude of Wind Music, three capital numbers, all of which were re-demanded with energy. The overture is the weakest of the weak; the choruses and the parts for chief singers almost contemptible when associated with such a name as that of Beethoven. Was he displaying his caustic humour in showing his strength in the

Oriental strains? Did he feel thorough contempt, with his strong republican opinions, for the then non-emancipated Greece? Was it his keen sense of boredom in having to glorify King and Emperor? Be the theory what it may, he has assuredly treated very scurvyly Minerva, Mercury, Thalia, Melpomene, the Greeks, and the great characters of the German drama. "Aliquando dormitat Homerus," exclaims poor Herr Schindler, "the friend of Beethoven," when he tries to find excuses for his idol. But a *deus ex machina* was found in later times in England. The late Mr. Bartholomew, who concocted the book of 'Elijah' out of Krummacher's life of the Prophet for Mendelssohn, came to the rescue of Beethoven's reputation. Musical amateurs may recollect that on the 5th of March, 1846, there was produced at the Princess's Theatre, then under the management of the late Mr. Maddox, a dramatic masque, called 'The Ruins of Athens,' which was not only written and adapted to the music of Beethoven, as was modestly announced, but Handel and Mendelssohn were put in requisition, together with gleanings from Rowe and Shakespeare, two airs and some orchestral tunes of Beethoven being also interpolated. King Stephen and the Emperor Francis were cruelly immolated by the British poet, who, with equal remorse, sacrificed all the German celebrities. Minerva, Mercury, and the two Greek slaves were retained, being associated with Prospero, Macbeth, Witches, and a Janizary Captain. This Bartholomew massacre was completed by a marvellous change of scene from the Acropolis to the Royal Exchange and the Bank of England in London, where Minerva and Mercury invoked the statue of the Duke of Wellington in blank verse; the poet, however, returning to Apollo and the Muses, to enable Minerva and Mercury, in Rowe's language, to compliment and crown the statue of Shakespeare; and in this tableau the Masque ended. The supreme joke in this extraordinary adaptation was, that whilst invoking Wellington's monument, the Greeks had achieved their freedom; they were no longer under Ottoman rule. The Masque was, of course, received with continuous merriment; it was laughed out of court. At the Crystal Palace, Mr. Bartholomew's concert-words were used; if there was no merriment, it was only perhaps because it is difficult to laugh and yawn at the same time. No wonder the Dance of Dervishes, and the other Turkish pieces were felt as a sensible relief to the Greek aspirations. The Kaaba was more respected than Jove's temple; and Alborak was more respected than great Apollo.

The second tribute to Beethoven was Op. 61, the only concerto he ever wrote for the violin; it was composed for Herr Clement, and was played by him in Vienna in 1806. The task of executing the fiddle part in this stupendous concerto was assigned to Madame Norman-Neruda, a lady who has certainly distinguished herself nobly in playing upon an instrument which, when competing with a full orchestra, requires the muscular bow-arm and iron fingers of a man. It is not in the grand concerto that the marvellous ability of Madame Norman-Neruda is recognized; but her delicate, refined, and finished style was naturally manifested in the *largo*, one of Beethoven's loveliest inspirations.

VIARDOT, GOUNOD AND FAURE.

UNDER ordinary circumstances, the paragraph in last week's *Athenæum* referring to the Refugees' Benevolent Fund might have sufficed; but the rule exempting Charity Concerts from criticism must be departed from, when we take into consideration the exceptional interest and attraction of the programme of the 24th ult. in St. James's Hall, under the direction of Mr. Benedict and Signor Randegger. Those who were present on the occasion will record it as a red-letter evening, rendered memorable by the appearance of Madame Viardot, M. Faure and M. Gounod. To mention these three names specially cannot be mistaken as intending any slight to the other artists who gave their services, and whose names have been mentioned in these columns; but Madame Viardot's return here to resume her professional

career; the advent of M. Faure and M. Gounod,—not in the midst of the fashionable season, but in the foggy and dreary month of November,—are unprecedented events in musical annals, and were evidently regarded as such by the large auditory, which indulged in enthusiastic demonstrations as each artistic celebrity appeared on the orchestral platform. It was M. Faure who came first, to sing Rossini's superb *scena* from the 'Siege of Corinth,' 'Qu'a ma voix.' At the words, 'Respectez ces palais, ces prodiges des arts,' and again—

Sans les arts, frères de la gloire,
Il n'est point d'immortalité,

delivered in M. Faure's noble style, the hall rang with cheers. The great French basso was succeeded by Madame Viardot, who sang another *à propos* air, as it were—Rossini's patriotic 'Pensa alla Patria,' from the 'Italians in Algeria.' How describe the *furore* provoked by the grandeur of her delivery of the recitative—by her marvellous compass in the *cabaletta*? Her voice is fresher than it was ten years since; in the lower notes it is decidedly richer and more sonorous. That her vocalization is such a marvel arises from the indomitable will that she displays in battling with nature, which has not endowed her with a fine organ. With her, the singing is of the heart and intellect; the voice itself is but secondary. When she has to execute one of those daring scales which she alone can invent, and in which she has to attack high notes, the effect on the ear is harsh and grating for the moment, but in the next instant there emanate thrilling tones which touch the heart. The upper part of her register she absolutely drags out, by sheer courage, and quite irrespective of the physical difficulties she has to contend with. Her glorious sister Malibran excepted, no *artiste* can be cited who has exercised such a potent spell over an auditory, no vocalists gifted with the most sympathetic of organs, and no singers possessing the faculty of florid execution to the most brilliant degree, can be quoted who have such dramatic powers as Madame Viardot. Of every style of art she is a consummate mistress; in the delivery of any gradation of sound she has never been approached; and thus it is that in the portrayal of varied emotions, she enlists the sympathies so irresistibly. In the 'Pensa alla Patria' she exhibited an elevation of style and power of declamation that raised the words to a national import, as if some patriot was striving to rouse his country to a supreme effort. In the subsequent scene from Gluck's 'Orphée,' 'J'ai perdu mon Euridice,' the vocalization was of another order of excellence; herein the passionate appeals of Orpheus for his lost spouse were rendered with such acute sensibility, that the emotions of many of the listeners were conveyed more by sympathetic tears than by the ordinary tokens of applause. When M. Gounod accompanied M. Faure in two of his songs, 'Le Vallon,' and 'Au Printemps,' both composer and singer had ample reason to be gratified with English enthusiasm. And Miss Thackeray, one of the committee of the Refugees' Fund, contributed her appeal in its aid, by a fanciful preface to the book of words, 'Notes from a Fog,' November, 1870, replete with earnest and sympathetic feeling, the concluding words of which convey the hint for future support: 'Once more the mists are closing, the music is over, the stars are no longer shining; only the poor wanderers are with us still.' The stars of the St. James's Hall shone, however, to some purpose, for more than 500*l.* was realized by this memorable concert.

AUBER'S 'FRA DIAVOLO.'

THE three-act opera, by Auber, 'Fra Diavolo,' was produced at the Salle Favart, in Paris, in 1829, the year after 'La Muette' ('Masaniello'). The late Mr. Rophino Lacey—who had a knack of adapting foreign works by a strange process of blending several operas together, and who concocted that extraordinary compound of Rossini and Handel, by arranging the 'Moïse' of the former and the 'Israel in Egypt' of the latter for

Covent Garden, with a splendid *mise-en-scène* illustrating the miracles—acted fairly enough with 'Fra Diavolo.' His English version was brought out at Covent Garden, on the 3rd of November, 1831, and it has kept its position in the *répertoire* ever since. In the original cast were Miss Romer and Miss Cawse, Mr. Brabham, Messrs. G. Penson, Wilson, Morley, G. Stansbury, and Reynoldson, not one of whom survives. In subsequent casts, Mr. Wilson (the Scotch vocalist) was popular in 'Fra Diavolo,' and it has also been a favourite part of Mr. Sims Reeves. When the Royal Italian Opera was given in the Lyceum, after the destruction by fire of Covent Garden, an Italian adaptation was mounted with great success—the lamented Madame Bosio (Zerlina), Mdlle. Marai (Lady Pamela), Gardoni (Fra Diavolo), Ronconi (the English lord), and the late M. Zelger and Tagliafico, the two subaltern brigands. In the following seasons Madame Carvalho was heard as Zerlina and Naudin as Fra Diavolo, with Ciampi as Lord Allcash. The mention of these casts to the regular Opera frequenters will afford some idea of the present cast at the Gaiety: Madame Florence Lancia as Zerlina; Miss A. Tremaine, Lady Allcash; Mr. Santley, Fra Diavolo; Mr. C. Lyall, Lord Allcash; Mr. A. Byron, Lorenzo; and Messrs. Stoyle and A. Cook, the two robbers. The execution may satisfy those hearers who have never heard 'Fra Diavolo' before. Singularly enough, the artistic result is much the same as in 'Zampa': the success of the singing falls to Mr. Santley; that of the acting to Mr. Charles Lyall. The transfer of the tenor part to the register of the baritone in no way affected the *ensemble*; in the serenade tenors were wont to use the head-notes freely, but, this solo excepted, Mr. Santley's vocalization is quite as great as in 'Zampa.' Mario was for some seasons announced for Fra Diavolo, but shrank from the music because he considered it better adapted for a strong, or rather baritone, tenor. The *scena* of the Brigand Chief was subtly declaimed and sung by Mr. Santley. His acting was neither better nor worse than that of the ordinary run of English singers, who rely implicitly on their stage manager for action and accent in the dialogue, not being gifted with the power of "creating" characters. A mechanical and conventional mode of delivering the spoken text is the result of the system. As in 'Zampa,' the stage accessories exhibit care and intelligence in the mounting; for the first time the characters are really dressed in the Neapolitan costumes of the period. The representative of Lady Allcash was a solitary exception; she had a very low dress for a lady who has stepped out of her travelling-carriage into the courtyard of the inn of Terracina; as she was so *décolleté* it is no wonder the open air affected so sadly her intonation. Mr. Lyall has not copied servilely the imitable Ronconi. His make-up is excellent, and his facial expression is quite telling, yet he does not resort to caricature. The music of Zerlina is not suited for Madame Florence Lancia; after Madame Carvalho and Mdlle. Pauline Lucca, it is difficult to follow, but there has been no vocalist as yet, native or foreign, who ever equalled the late Miss Emma Romer, who made her *début* on the stage as Zerlina in 1831.

ST. CECILIA.

SHOULD a second edition of Mr. Husk's pleasant book on Cecilian Odes and Celebrations appear, some additions will have to be made of interest, and one (impossible as it may seem) of no ordinary comicality. This presents itself in the form of a new Hymn of the Saint, which was recently, I am apprised, brought forward at "a Conversazione on sacred music" by a Rev. Roman Catholic gentleman, S. J. For reasons of courtesy I forbear from printing the lecturer's full name. Further, not appreciating burlesque verses—in which, whether gravely or gaily, sacred names are introduced, and momentous themes set forth—I will not give the entire astounding lyric, which, I suppose, was sung, after having been set by some anonymous composer, in all its original sublimity and daring. But here are five stanzas from the new hymn:—

HYMN OF ST. CECILIA.

* * * * *

Chorus—While ages course along,
Praised be, with tuneful song,
Blest Cecily, the martyr-bride,
By ev'ry heart and tongue.

Solo—She caught the living fire
With rapturous love that glowed
In Heaven's seraphic choir,
Around the throne of God.

Chorus—While ages, &c.

No bee from fragrant heather
So deftly stored its cell,
As she, God's praise to gather,
From every theme, had skill.

Chorus—While ages, &c.

Her gold-embroidered clothing
A hair-shirt underlay;
Her soul shrank back with loathing
From Gentile revelry.

Chorus—While ages, &c.

An angel brought the spouses
In either hand a wreath:
White lilies and red roses—
Virginity and Death!

Chorus—While ages, &c.

To be grave for a moment—there is no theme on which certain dogmatists have been more acrimoniously eloquent than the presumptuous and illiterate vulgarity of many of the words formerly accepted and sung in strenuous congregational chorus, by the earlier bodies of Dissenters. These have altogether vanished from their Hymnals, together with the old—may it not be said, jolly?—tunes, which were pressed into the service of the Tabernacle on Rowland Hill's principle. The change in this respect during the last fifty years has been as remarkable, as it must be acceptable to every person of reverent mind, be his colour of creed what it may. What, then, is to be said when a member of a religious body—among whose boasts formerly was the possession of refinement and learning—shall venture, in this nineteenth century of ours—and in the heart of our modern Babylon—to promulgate, under serious pretenses, such trash as the above!

H. F. C.

Musical Gossip.

THE cheap autumnal season of Italian Opera at Covent Garden will close on the 10th inst. The *opera-buffa* season at the Lyceum will be commenced in the first week of the New Year.

HANDEL'S 'Messiah' was performed at St. James's Hall on Wednesday night, conducted by Mr. Henry Leslie, with Fräulein Tietjens, Madame Trebelli-Bettini, Mr. Sims Reeves and Signor Foli as principal singers.

THE Austrian Military Band of the "8th Regiment Royal Imperial Red Hussars" announce to give two concerts in the Hanover Square Rooms, the first on Thursday last.

THE death of Signor Ferrari, one of the Professors of Singing at the Royal Academy of Music, and a Director of the Philharmonic Society, is announced; he sang some years since at concerts; his voice was a baritone-bass of no great power, but he was a good musician.

THE Liverpool Philharmonic Society has given a concert in honour of Beethoven; the 'Egmont' and 'Fidelio' Overtures, the Symphony in c minor, the choral pianoforte Fantasia and Moonlight Sonata were the works selected. Madame Arabella Goddard was the pianiste, and Mr. Benedict conducted.—At a late Concert a first appearance as a singer was "put in" (to adopt the law phrase) by Mrs. Weldon,—a lady favourably known in our London circles as an amateur, and who has recently been studying for "the profession," we believe, under the guidance of Mr. Benedict.

As many mistakes are abroad, which may, without due care, pass into historical blunders, and as the relatives of the great composer are allowing time to go by and erroneous tales to pass for truths, this may be the place to repeat that the original singers in 'Elijah,' on its production in Birmingham, A.D. 1846, were Herr Staudigl (the protagonist), Madame Caradori Allan, Miss Bassano, Miss Hawes, the Misses Williams; Messrs. Hobbs, Lockey, Phillips and Machin; further, that the oratorio, though enthusiastically received (there were only eight *encores*!)

was essentially modified or remodelled ere it was produced at Exeter Hall in the subsequent year. Here, too, it may be added (with reference to matters adverted to last week) that 'Christus,' the third oratorio contemplated and commenced by Mendelssohn, was planned after the abandonment of another intention. This was to derive the book from the apocryphal 'Gospel of Nicodemus' (a work well known to our antiquarian theologists). A copy of the work is before the writer of this paragraph, which was sent to England with that purpose.

MADAME MOSCHELES has announced a prize of considerable value, to be competed for at the Conservatory of Leipzig, in memory of her husband the late Professor, who took such a lively and life-giving interest in that excellent music-school.

HERR RICHARD WAGNER'S 'Beethoven eine Festrede zu dessen hundertjähriger Geburtfeier,' written to celebrate the hundredth anniversary of Beethoven's birthday, and which has been for some time expected, was announced by E. W. Fritsch, of Leipzig, as ready for publication at the end of November.

HERR NIEMANN has been playing 'Fra Diavolo' in Berlin with great success; the new Zerlina, Fäulein Mola Roeder, pleases, but the Berliners are calling for the return of Mille. Pauline Lucca. In Gluck's 'Iphigenia in Aulis' Frau Harness was the Iphigenia, and Herr Niemann Achilles. At a concert in the Opera House, conducted by Kapellmeister Taubert, the battle-music of Beethoven, of Lachner, and of Himmel was executed, with national part-songs, by E. Schultz, Taubert, Schubert and Frau Jackmann (known here under her maiden name of Wagner) as the chief vocalists.

THE birthday of Liszt has been celebrated at Szegszard, his native town, with much rejoicing; he was serenaded and banqueted.

At the Théâtre de la Monnaie, Brussels, the Opéra Comique 'Le Postillon de Longjumeau' was given, for the last appearance of M. Montaubry. The news of the approaching departure of Madame Miolan-Carvalho for a tour in Holland, has attracted very large audiences to hear the last performances of the favourite *cantatrice* in 'Faust.' Wagner's 'Lohengrin,' which has been delayed on account of the serious illness of Mille. Sternberg, will now be brought out immediately, and Mille. Hamaker and Block will also re-appear.

SIGNOR PETRELLA's opera, 'La Contessa d'Amalfi,' will shortly be performed at the Vittorio Theatre, Turin.

DRAMA

ST. JAMES'S THEATRE.—EVERY EVENING will be presented the great Play, 'FERNANDE.' Messrs. Farren, Leeson, Lyn Rayne, Gaston Murray, and Lionel Brough; Mrs. Hermann Vesin, Miss Larion, Miss Fannin, Mrs. Hall, Mr. John Brough, and Mr. John Hall. To commence at 7 with 'TO OBLIGE BENSEN, N.Y.' Mr. TAYLOR, Esq., 'FERNANDE' at 7:45 o'clock; at 10:30 a new Farce, 'CHRISTMAS EVE,' by C. S. CHELTNAM, Esq. Messrs. Harry Cox, Dan Leeson, and Lionel Brough. Box Office 11 to 6. No fees.

DRAMATISTS OF THE PRESENT DAY.

II.—MR. DION BOUCICAULT.

THE several modes in which Mr. Boucicault has benefited his fellow men, are known to every reader of newspapers. Whenever there is a lull in politics, a Boucicault controversy is started in one of the journals, and our prolific playwright acquaints the world with his services. At one time he showed how he had elevated the position of dramatic authors, by himself earning vast sums of money with his plays. Then he claimed credit for improving the accommodation and comfort of the public in London theatres. He simply called attention to the subject, and—"as a result, seven new and commodious theatres were built in the West End. Actors obtain much larger salaries, and dramatic authors have been

benefited in a still greater degree." Mr. Boucicault is always "venturing to suggest" reforms; and a note from him has, it appears, the desired effect. Having done so much for actors, dramatic authors, and the public, he has lately done something for managers—he has given them a hint. "In the United States," he tells them, "the price of admission has always been two shillings and one shilling. Let a magnificent theatre be built on the American plan, and it will prove a triumphant success—it will revolutionize theatrical affairs." Of course, the price of admission in the United States has not always been two shillings and one shilling, and the managers of the thirty-six existing theatres are unable to perceive how their treasures can be benefited by the success of the magnificent theatre built on the American plan. But we must trust Mr. Boucicault, not only because he writes "with authority" (he always writes with authority) and "out of his strong convictions," but because he gives his advice "in the interest of all concerned, but more especially in that of the cause to which I have devoted my life's work—the intellectual amusement of the people."

Such claims as his obviously demand consideration.

Mr. Boucicault began early to devote himself to his mission. In 1841, while in his twenty-first year, a comedy in five acts bearing his name, and entitled 'London Assurance,' was produced at the Theatre Royal, Covent Garden. Mr. Farren, Mr. Keeley, Mr. Harley, and Mr. Charles Mathews, together with Mrs. Nisbett and Madame Vestris, were in the cast, and the piece was highly successful. The plot, which turns upon a son being his father's rival in love, is not new. The characters are not new. Spanker is an old friend; Dazzle had often trodden the stage before; Lady Gay Spanker is a vulgarized Di Vernon, with a touch in her of Baby Blake. None of them, moreover, are painted in full—they are all scratchy sketches. The whole conception of the piece is derived from previous comedies, and the dialogue is the conventional dialogue of a past age. London and Cheltenham are named as the scene of the play, and we are to suppose the time to be 1841. Any other places and any other time would, however, be equally appropriate. Sir Harcourt Courtly, a nobleman of *ton*, addressing the lady to whom he has proposed elopement, speaks of "a heart offered to your astonished view by one who is considered the index of fashion, the vane of the *beau monde*." And in discussing with his valet the plan of the elopement, the same nobleman remarks that "hesitation destroys the romance of *faux pas*, and reduces it to the level of a mere mercantile calculation." The heroine's phraseology is even more absurd: she talks of watching "the first tear that glistens in the opening eye of morning, the silent song the flowers breathe, the thrilling choir of the woodland minstrels, to which the modest brook trickles applause;—these, swelling out the sweetest chord of sweet creation's matins, seem," &c. 'London Assurance' is not a good comedy; but notwithstanding its defects, the construction is so admirable and the stage situations are so effective, that an audience forgets the faults of the piece, and only admires the skill of the dramatic architect. Since the production of this comedy the author has produced a

vast number of dramas. The majority of them have failed in securing public applause. Those however, that succeeded have gained so great a measure of popularity, that people regard their author as a man of invariable success. It was in 1860 that Mr. Boucicault reached the climax of his fame. In that year he produced at the Adelphi Theatre 'The Colleen Bawn,' which had an uninterrupted run of two hundred and thirty nights, and has since earned applause in the principal theatres in this country, in our colonies, and in the United States. 'The Colleen Bawn' was followed by 'The Streets of London,' 'Arrah-na-Pogue,' 'Flying Scud,' 'After Dark,' and other pieces, the latest being 'The Rapparee,' recently withdrawn from the boards of the Princess's Theatre. Altogether Mr. Boucicault has written about one hundred and fifty dramas.

Mr. Boucicault is not an original writer. His most popular plays are adaptations. 'Love in a Maze' has in it an unmistakably French element; 'Used Up' is 'L'Homme Blasé'; 'Louis XI.' is by Casimir Delavigne; 'The Corsican Brothers' is by Dumas; 'The Long Strike' is dramatized from a novel; 'The Colleen Bawn' is by Gerald Griffin. When he does not take a story wholly, he selects parts of several, which he vamps; and the playwright's constructive skill is so great, that usually the welding is unperceived. Constructive skill is, perhaps, Mr. Boucicault's chief merit. Studied carefully, the later pieces seem as if the author, having conceived a startling incident, had had the scene painted, and then written a drama to suit the situation. To a critic, the result is as unsatisfactory as the setting of words to music instead of music to words. With a sensational foundation, everything is sacrificed to the predetermined effect. The task of each actor is strictly defined; no intelligent independence is allowed him; he is a marionnette. The executive ability of a man qualified to display his art is repressed. The exponents of the story are ill-assorted; a series of incidents follow each other with rapidity; and the delineation of character and passion is sacrificed to stage-mechanism. Bodily-peril, in fact, forms the basis of interest; and to the carpenter is entrusted the task of producing the effect which we should owe solely to the dramatist. 'After Dark,' for example, depended for its success upon the movement of a sham train, and 'Flying Scud' upon puppet horses. As an adept at stage devices, Mr. Boucicault has no equal. In 'After Dark,' there is what is termed a "front scene" which, in arrangement and dialogue, is, perhaps, unsurpassed by any modern dramatist.

The moral colouring of Mr. Boucicault's dramas is essentially unhealthy—at times even offensive. The mental palate of the spectator is more than dissatisfied, it is nauseated. The characters to which we are introduced bring with them an unhealthy atmosphere. Mr. Boucicault seems to take delight in delineating the mean traits of a man's nature; and when he depicts virtue it is usually negative virtue. He is never elevated. No heroic passion thrives in his hands. When his theme is clearly discerned, we perceive a low end is to be achieved. We are never improved by lofty sentiment. His deviation from fact, as when in 'Formosa' he represents the Cambridge crew storming a sponging-house the night before a race, or in 'Flying Scud,' makes a casual jockey win the Derby, is inexcusable. His de-

viation from nature in the characters he presents is unpardonable.

No man is more happy in dialogue than Mr. Boucicault. When he is dull he is very dull; but it is only on rare occasions that he exercises the privilege of nodding. As I write I cannot recall one of his plays from which I could not make pleasing extracts. The Irish dramas especially abound with admirable examples of drolleries and delicacies in expression. We constantly meet with tender passages which captivate by their wit and humour, or are irresistible in pathos. In 'The Colleen Bawn' and in 'Arrah-na-Pogue,' they abound. It is only an Irishman who could have given us the answer made by Myles-na-Coppaleen, when asked by Eily O'Connor if he loved her still. " Didn't I leave the world to follow ye? and since then there's bin neither night nor day in my life. I lay down on Glenna Point above, when I see this cottage, and I live on the sight of it. Oh, Eily, if tears were pison to the grass, there wouldn't be a green blade on Glenna Hill this day." Again, what can be happier than the manner in which the same hero joins the hand of the woman he worships, with that of his favoured rival? " When ye cease to love her," says he, " may dyin' become ye; and when ye do die, lave yer money to the poor, your widdy to me, and we'll both forgive ye." I have alluded to the excellence of a small portion of the dialogue in 'After Dark.' Here and there, even in the most slovenly and carelessly written of the plays, passages are to be found admirable not only as a vehicle for advancing the progress of the story told by the dramatist, but in themselves. Indeed, no modern writer has said better things on the stage than Mr. Boucicault.

To resume. I cannot admit that the amusement Mr. Boucicault has furnished his generation is altogether, or in great degree, intellectual. In his plots I fail to see moral purpose developed; there is no unfolding of character and passion; the effect he produces on an audience is the same in kind as that produced by a man who endangers his limbs and life on a trapeze; he stimulates the nerves rather than the intellectual faculties. It must be added, that he owes much to others. Sometimes it is the plot he takes; sometimes a character. Incidents he selects from various sources, and without hesitation weaves them into his own story. He is not above supplying himself even with phrases from other men's works. Whence comes the straw he does not ask, so long as it is suitable for his brick-making. In saying this, I do not intend to depreciate the undoubted merits of Mr. Boucicault. The question to be asked before forming an opinion on the position he occupies as an original dramatist is this—Does the effect he produces belong to himself, or is it due to others? Does it depend upon what is borrowed, or has it a source in what he himself adds? Nobody who has taken the trouble to consider the matter will, I think, have any doubt in replying. Such pieces as 'Louis the Eleventh' and 'The Corsican Brothers,' in great measure owe their popularity to the theatrical tact of the English adapter; and all the success achieved by those plays which may be called original productions, is due to the same cause. Mr. Boucicault in things theatrical, adorns what he touches. He has, moreover, the ability to accomplish

what he desires. If, therefore, notwithstanding the wit, the rough humour and deep pathos they undoubtedly contain, his dramas leave a savour of uncleanness on his audience, it is not from design. He cannot exceed his own nature. He gives us his best. Every writer reveals himself in his work. Mr. Boucicault's work does not please me. Q.

PRINCESS'S THEATRE.

'THE Pretty Girls of Stilberg,' a military piece, first played by Mr. Webster at the Haymarket during the period of his management of that theatre and the Adelphi, has, after a long absence from the stage, been revived at the Princess's. So little merit of any kind does it possess, that the sole object of its reproduction is apparently a desire to benefit by the martial tastes and sympathies supposed to have been aroused by the war now in progress. A young French cadet, who bears a striking resemblance to the first Napoleon, personates the Emperor, and in this character obtains from the pretty girls of the town of Stilberg some very desirable concessions. His *ruse* is detected, and is met by counter-ruses. Some scenes not altogether void of humour, are thus produced. The piece is very flimsy, but it exhibits Germans and Frenchmen in a state of hostility, and has thus some bearing on passing events. The chief interest is derived from the amusing likeness of Napoleon Mr. Webster is able to present. At the revival on Monday, Miss Rose Leclercq played with great archness and animation the part of *Margot*, the leader of the feminine plotters.

PRINCE OF WALES'S.

MANY changes from the original cast have been made on the reproduction of Mr. Robertson's bright little comedy of 'Ours,' which took place on Saturday last. Miss Marie Wilton and Mr. Hare, the former of whom reappears as the penniless heroine, *Mary Netley*, and the latter as the Russian Prince, alone retain the parts they formerly played. Mr. Bancroft has resigned to Mr. Coghlan his original character, and has himself essayed *Hugh Chalcot*, the rich and good-hearted, but rather cynical young brewer, depicted humorously by Mr. Clarke. Miss Fanny Josephs replaced Miss Moore as *Blanche Haye*, and Miss Le Thière Miss Larkin as *Lady Shendry*; while Mr. Addison performs the irritable old baronet, *Sir Alexander*, of which the original exponent was Mr. Ray. Different as are the two representations, they are almost alike in point of merit; and the later performance has all the spirit and much of the harmony that rendered the former noteworthy. Some alterations have been made in the appearance of the theatre; a new act-drop, designed by Mr. Telbin, and containing one or two figures by Mr. Absolon, R.A., is among the more important of these.

ROYALTY THEATRE.

MR. REECE, with 'Whittington and his Sensation Cat,' has done something to redeem burlesque from the disfavour into which it has recently fallen. The new piece is just what such a piece should be. It is innocent of vulgarity, bright, funny, and full of sparkling music and of dances which make an audience nod their heads in sympathetic rhythm. The flatness and folly tempered by legs and break-downs which have characterized the latest productions of the modern burlesque school are absent; and although the author is more than once guilty of shameless puns, his literary merits are so great that they cover such casual offences. Scenery, costumes, dancing and music especially, are all good; and the acting, without a single violation of decorum, secures the applause of the audience. Miss Henrietta Hodson's personation of *Whittington* is at once delicate and effective, and Master Abrahams, as the *Cat*, exhibits a piece of pantomimic acting of the highest merit in its way. 'Whittington and his Sensation Cat' is the most meritorious burlesque we have seen for a long time.

OPÉRA COMIQUE.

THE engagement of Mdlle. Déjazet and her company, at the Opéra Comique, has been renewed. Following the practice hitherto observed at this house, the week has commenced with a complete change of spectacle. It is unfortunate for the success of all concerned in the opening comedy, 'La Joie Fait Peur' of Madame de Girardin, that the piece has been given during the past summer by the French company, at the Princess's. Those in whose memories are still fresh recollections of the powerful interpretation of Madame des Aubiers, the mother from whom the news of the return of her son, mourned as dead, is so carefully guarded, given by Madame Marie Laurent, and the marvellously artistic representation of Noël the faithful servant, exhibited by M. Regnier, are not likely to be tolerant of succeeding and inferior performances. M. Legrenay has a certain measure of tenderness and of humour, for a display of which the character of Noël offers full scope. In one or two scenes he gave adequate effect to the pathos in which the delightfully tender little comedy abounds. But the entire impersonation wanted light and shade, and was altogether deficient in those marvellous touches with which, in the hands of M. Legrenay's predecessor, it was filled. To prolong a comparison between M. Regnier and any member of the present company, is however manifestly unfair. Madame Pauline Lyon was sorrowful without being tender, as *Madame des Aubiers*. M. Georges was good as *Adrien*, and M. Dermonville unsatisfactory as *Octave*. The part best played is that of *Blanche*, which was supported by Mdlle. Riel. In the scene when the thought of her brother's return fully possessed her spirit, and drove her into ecstasies of rejoicing strangely out of keeping with the sombreness of her garb, Mdlle. Riel acted delightfully. Her gestures in front of the door which concealed from view the brother so long mourned, were delightful, and evoked a spontaneous burst of approval. Many pleasant touches characterized her entire performance. 'Voltaire en Vacances,' a two-act comedy, followed. This is a trifling piece by MM. de Villeneuve and De Livry, produced, if our memory rightly serves us, quite recently at the Déjazet. It shows Voltaire while a boy at the house of the famous Ninon, to whom he makes amorous advances, at which his fair hostess is as much gratified as amused. His rival in the graces of the beautiful sexagenarian is a ridiculous nobleman, the Marquis de Chateauneuf, a man whose chief desire is to obtain a *fauteuil* in the Academy. This triumph, and other successes not less brilliant, the Marquis obtains on the strength of some verses given him by the young Arouet. As a price for the services he has rendered, Voltaire compels the Marquis to abandon the field of love, and to exercise his good offices in behalf of people whom the young poet has taken under his influential protection. That Voltaire when in his thirteenth year met Ninon, and pleased her so much that she left him a small pension, is historically true. That an intrigue existed between the pair so unequally matched in years is a rather preposterous supposition of the dramatist; and that Voltaire was quite such a scamp as he is represented in the play, is what admirers of the philosopher will not readily admit. The boyish tricks and impertinences of the poet are, however, well carried off by Mdlle. Déjazet, who finds in the rôle a character thoroughly well suited to her. Nothing in the remainder of the cast calls for notice. The performances concluded with a vaudeville, entitled 'Le P'tit de la Bonne.'

Dramatic Gossip.

AN operatic extravaganza, on the subject of 'Gil Blas,' will be produced at the Princess's Theatre at Christmas. Mrs. Howard Paul has been engaged to play the rôle of Gil Blas.

'BEHIND THE CURTAIN,' a piece played at the Holborn Theatre, has been produced at the East London.

A DRAMA of American extraction, entitled 'A Flash of Lightning,' has been produced at the

Grecian. Its incidents, as may be conjectured from its source and title, are of an eminently "sensational" character.

THE *Illustrierte Zeitung* announces that the new dramatic poem, 'The Last Burgomaster of Strasburg,' by Prof. Carl Biedermann, will be publicly represented at Nuremberg, and afterwards at Leipzig, Stuttgart, Wiemar and Bremen.

THE second *séte* at the Porte Saint-Martin, given last month by the besieged actors and actresses in Paris, for the purpose of providing cannon to defend the city, was a success in every way. There was a large audience, and the receipts were greater than those already received. Four pieces were *encore*: the 'Chanson' by Madame Victoria Lafontaine; 'Les Abeilles,' recited by Madame Laurent; 'Stella,' by Madame Favart; and 'Les Paroles d'un Conservateur,' by M. Coquelin. M. Frédéric Lemaitre also made a much greater impression on the audience than at the first performance; and Madame Périga is said to have achieved a great and legitimate success in 'Pauline Roland.'

'BEETHOVEN,' a drama in five acts, by Signor Pietro Cossa, just brought out at the Apollo Theatre, Venice, has, according to the *Gazzetta di Venezia*, failed to interest the public. The drama represents the humours of a vain, egotistical and discontented nature, and throughout the five acts Beethoven wearis the audience by his selfish complaints and by his railings at society.

AT Berlin a new historical drama, 'The Captive of Metz,' will shortly be produced; it is written by Karl Gutzkow, the author of the popular novel, 'Durch Nacht und Schlacht.'

LAST Saturday an interesting performance took place at the Théâtre Royal du Parc, Brussels, when the pretty *comédie-vauville*, 'Les Diables Roses,' in five acts, was produced, with Mdlle. Thierret and Mdlle. Anna Van Ghel in the principal parts. In the fourth act Mdlle. Van Ghel sang the drinking-song from the operetta 'Le Petit Poucet.'

MR. ALBERY'S comedy, 'The Two Roses,' has been successfully produced at the Boston Museum. At the Lyceum, in the same city, Mrs. Scott Siddons has read the 'Midsummer Night's Dream' with an accompaniment of Mendelssohn's music, rendered by the Handel and Haydn Society.

MESSRS. DICK & FITZGERALD, of New York, have published Brown's 'History of the American Stage,' a complete cyclopædia of American theatrical biography, illustrated with portraits of many of the favourite actors and actresses of the day.

AT Wallack's Theatre, New York, a series of revivals of Old English comedies has commenced with a performance of Colman's 'John Bull.' Mr. Gilbert's acting as *Job Thornberry* obtains much admiration.

FROM America we hear of the death of a comic actor called Charles Peters. In representations of combined ignorance and pomposity he displayed some ability. At the time of his death Mr. Peters was fifty years of age.

MRS. LANDER is playing at the Fourteenth Theatre, New York, *Queen Elizabeth*, in the version of 'Mary Stuart,' in which she not long since appeared at the Lyceum. She will shortly play in a new drama entitled 'Charlotte Corday.'

AT Leipzig, 'Der Narr des Glucks,' which has met with varying success on different German stages, has been brought out as a novelty. Herr Haase's representation of Baron Fresineau was much applauded. A well-written one-act musical piece, 'Kathleen und Charlie,' by Heinrich Grans, the music composed by Herr Kapellmeister Reinecke, has also been well received.

SEVERAL important novelties have been lately brought out at the Royal Court Theatre of Munich, and amongst them Koberstein's 'Erich XIV.' and Kürnberger's 'Firdusi.' A new drama, by Herr Herrmann Lingg, entitled 'Violante,' has been accepted.

ANTIQUARIAN NOTES.

On the Origin of the Word "Beg."—(See *Athen.* No. 2248). It by no means follows because the Old English *bedeian* or *bedegan* was used in the sense of the modern verb *beg*, that *bedeian* has, by phonetic decay, been worn down to *beg*. As the word *beg* occurs rather early (*beggen* in Acrene Riwle, p. 168), we ought to have some confirmation of the elision of the *e* and loss of *d* before *g* in *bedeian* by quotations from early authors of the eleventh and twelfth centuries. 1. It must be recollected that phonetic changes are not quite lawless in their operations. Thus *d* frequently drops out before *e*, or, strictly speaking, is assimilated to it (cf. gospel, godspel; gossip, godisib), but *d* does not in any way seem to be influenced by a following *g* in English. 2. The elision of the *e* would have brought *g* into contact with *d*, and in all probability the *d* would have been retained, while the *g* would lose its guttural sound and become palatal (cf. cringe and singe, in which the *g* was originally a guttural). 3. Looking at the phonetic changes which have taken place in English since the Norman Conquest, we find that a prefixal and suffixal *g* has either become *i*, *y*, *w*, or has altogether disappeared. As regards the *g* in derivative verbs this is especially true. The accent upon the radical syllable would tend to keep the *d* intact. There is a passage in 'Piers Plowman' (ed. Skeat, Clarendon Press Series, p. 2, l. 40) which contains a derivative of the root *bid* for beggar—

*Bidders and beggers fast about yede,
With her belles and her bagges of bred ful ycammed.*

The editor has omitted to explain the difference between the two terms *bidders* and *beggers*. It strikes me very forcibly that the *bidders* were those who, to use the words of *Punch* (Nov. 19), did "a ready money business," and received alms in the coin of the realm, while the *beggers* or bagmen were those who *bagged* their alms in the shape of "wittles." But *ἄραντες εἰπόντες ἐπειδόντες*, and therefore I do not claim the credit of showing the connexion between *beg* and *bag*. Mr. Wedgwood has shown that the credit of turning up the origin of *beg* is due to Skinner, but, at the same time, his article is worth consulting by those who need further confirmation.

R. M.
King's College.

* * * The Acrene Riwle (Rule of Anchoresses) is supposed to be 1220 A.D.—Ed.

"Cum"—*Pennicum*.—The answer to the question is, simply, that *pennicum* is the dative plural of a *penny*. Thus, a *two-pennicum* prayer-book means a prayer-book sold at *two-pence*, and is grammatically correct. For the same reason, "a *pennicum* prayer-book" for "a *penny* prayer-book" is grammatically incorrect, and ought never to be used, as probably it never is. It is easily illustrated from the Saxon Gospels; thus the phrase "sold for three hundred pence" in Mark xiv. 5, is in Old English—"gesæld to thrim hund penegum." So, in old Friesic, we have "mith tuam *pennungum*" as the equivalent for "with two-pence." The really interesting point is, that the case-ending should be preserved by those who are quite unaware of its correctness. If your Correspondent will tell those who use the phrase that *two pennicum* is the dative of *two-pence*, he will probably tell them a fact which they do not know, though they use it as such in practice.

WALTER W. SKEAT.

Spreathe.—*Pace* good Mr. Barnes, I am disposed to think that this word affords an example of the richness of our beloved dialect. It is not precisely "to chap," but a somewhat slighter infliction; and, if I were to say, "My lips be a-sprethed," I should mean that they were roughened, and sore; but still something less than if I were to say, "My lips be a-chopped."

C. W. BINGHAM.

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Messrs. BELL & DALDY have published the following Works for the Christmas Season:—TITIAN PORTRAITS, Photographs by STEPHEN THOMPSON of Rare Engravings in the British Museum, including the celebrated Portraits of La Bella Tiziana, Isabella D'Este, Charles V., Emperor of Germany, and fourteen others. This splendid work is a large folio, half-bound in morocco. The RAFFAELLE GALLERY contains twenty-two Autotype Reproductions of Engravings of Raffaelle's Paintings, commencing with his beautiful portrait of himself as frontispiece. The Engravings are by Denoyers, R. Morghen, R. Massard, Caravaglia, A. Bridoux, J. Delfini, Toschi, A. Tardieu, Müller, Richomme, Martinet, Schäffer and F. Forster. The Autotype Plates are absolutely permanent. They reproduce the originals with perfect clearness and exactness, and are even more soft and delicate. A similar work to the last is the LANDSEER GALLERY, which also contains twenty-two Autotype Plates, taken from Engravings of Sir E. Landseer's early works, including such universal favourites as 'High Life,' 'Low Life,' 'Jack in Office,' 'Suspense,' 'The Old Shepherd's Chief Mourner,' with others not so well known, but scarcely less admirable. The Engravers are C. G. Lewis, B. P. Gibbon, T. Landseer, J. Outram, R. J. Lane, J. H. Watt, S. Cousins, and J. Burnet. The REMBRANDT GALLERY contains thirty of Rembrandt's finest Etchings, from the collection in the British Museum, reproduced in Autotype, the same size as the original Etchings. This valuable work places within the reach of the collector perfect fac-similes of Rembrandt's scarcest and most admired Plates at a price which for such works of Art may be considered almost nominal. The Etchings have been selected by Mr. G. W. REID, Keeper of the Prints and Drawings in the British Museum; and Mr. H. NOEL HUMPHREYS contributes a Life of Rembrandt and Notes on the Etchings.

ROME and the CAMPAGNA is a work to which the author, the Rev. R. BURN, has devoted years of laborious research. It is an exhaustive treatise on the topography and antiquities of Rome and its neighbourhood, especially considered in relation to classical literature and history. No existing work on the subject is comparable to it in accuracy and fullness of information. Furthermore, it is confidently asserted that for more than twenty years no volume of the kind has been published in this country upon which so much care and expense have been bestowed in the way of pictorial and topographical illustration. It contains eighty-five beautiful Woodcuts, most of them carefully engraved after Photographs by the late Orlando Jewitt, and therefore representing the present aspect of the city with almost absolute fidelity, and twenty-five Maps and Plans, showing the relative positions of the ancient and modern city, principal buildings, &c. MOUNTAINS and LAKES of SWITZERLAND and ITALY is a charming book, containing sixty-four Pictures in Chromo-Lithograph of well-known Scenes of Continental Travel. The literary portion of the work, by the Rev. J. J. MERCIER, gives, in a very entertaining way, the historical and legendary associations connected with the places visited. There is also a very accurate and useful Map of Routes. The illustrations are inserted in the text, which is printed with a grey-coloured ink, in order to show them to more advantage. The RIVIERA: Pen and Pencil Sketches of the well-known route from France to Italy through Cannes to Genoa. Written and illustrated by the DEAN of CANTERBURY. It contains twelve Chromo-Lithographs by Vincent Brooks, and a large number of very beautiful Woodcuts. These will be welcome companions to those fortunate tourists who are able to loiter on their way, and who are not compelled, as Elia says, to "gulp their pleasures too grossly to state them curiously." They will also serve to recall to more rapid travellers the scenes they visit, which, without some such reminder, are apt to escape very quickly from the memory.

The Author of 'Friends in Council' publishes BREVIA; or, SHORT ESSAYS and APHORISMS. "Most of these Essays were originally published in *Good Words*, but they have been carefully revised and corrected in this re-issue." A new Series (the Fifth) of Mrs. ALFRED GATTY'S PARABLES FROM NATURE is ready; and Mrs. GATTY also publishes a volume of detached papers, called WAIFS AND STRAYS OF NATURAL HISTORY, in which her high scientific attainments and great literary power are devoted to presenting these usually dry subjects in an exceedingly popular and attractive form for the information of the young. A book of somewhat similar aim, though more methodically arranged, and intended for rather younger children, is Canon KINGSLEY'S latest work, MADAM HOW AND LADY WHY. The Second Edition is now ready. Mrs. EWING, the author of 'Mrs. Overtheway's Remembrances,' publishes a collection of Tales, called THE BROWNIES, AND OTHER TALES. The "Other Tales" are 'Amelia and the Dwarfs,' 'The Land of Lost Toys,' 'An Idyll of the Wood,' 'Three Christmas Trees,' and 'Christmas Crackers.' Of Mr. Cruikshank's Illustrations, the *Spectator* says:—"It is delightful to meet again with George Cruikshank, and to have a good gaze at his wise owl and at two more of his dwarfs. He has never done anything much better than these dwarfs. The dwarf in the domineering mood, in shoes with turned-up toes, and romantic floating hair, who handles his stick jauntily as a sort of cane, and is opening his mouth so very wide as he gives his orders to Amelia, is as good as his Rumpelstiltschen; and as for the merry, fiddling, and dancing dwarf, with the shock of straggly hair and the looped-up frock, he is the soul of grotesque humour, which Mr. Cruikshank never surpassed, if he ever equalled." Mrs. O'REILLY, the author of 'Daisy's Companions,' which was received with so much favour last year, now publishes DEBORAH'S DRAWER, a book of similar character. This year AUNT JUDY'S CHRISTMAS VOLUME is double the usual size, containing the whole of the past year's numbers of *Aunt Judy's Magazine*. This alteration has been received with much favour, and, the price having been increased by only one half while the quantity is doubled, a large increase of popularity for this annual publication is anticipated, and, indeed, has already resulted. The present volume contains contributions from H. C. Andersen, J. H. Ewing, Lady Enfield, the Hon. Mrs. Dundas, the Authors of 'Daisy's Companions,' and 'Friends in Fur and Feathers,' and Mrs. Alfred Gatty, the Editor. On the whole, it is hoped the young folks will think themselves well provided for this season.

A new edition is ready of Mr. CRUIKSHANK'S PUNCH AND JUDY. This work contains the Dialogue of the Puppet-show and an account of its origin; but the interest of the book centres in the Plates with which Mr. Cruikshank has illustrated this truly national drama. It may also be had with the plates coloured under Mr. Cruikshank's direction.

The following works are ready:—A new edition of Mr. SAMUEL SHARPE'S HISTORY OF EGYPT (the standard work on that subject). MARIETTE; or, FURTHER GLIMPSES OF LIFE IN FRANCE: a Sequel to 'Marie,' published last year.

Among books adapted for Christmas Presents to young people, and especially boys, are the recently published volumes:—KING GEORGE'S MIDDY, by WILLIAM GILBERT, Author of 'The Magic Mirror,' with 150 admirable illustrations by W. S. Gilbert.—THE BOYS OF AXELFORD, by CHARLES CAMDEN.—And, THE BOY IN THE BUSH; or, Country Life in Australia, by EDWARD HOWE.

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